



3 1761 04458 9034

LGr
E89m Ho



Digitized by the Internet Archive
in 2010 with funding from
University of Toronto

ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

THE
MEDEA OF EURIPIDES

WITH

INTRODUCTION AND EXPLANATORY NOTES

FOR SCHOOLS

BY

JOHN H. HOGAN.



WILLIAMS AND NORGATE,

14, HENRIETTA STREET, COVENT GARDEN, LONDON;
AND 20, SOUTH FREDERICK STREET, EDINBURGH.

1873.

400
18/6/90

6

P R E F A C E.

CORRECTIONS.

My Emendations in 988 will not stand. Restore Dindorf's text.

In v. 1349 I now prefer Elmsley's *viv*.

In v. 136 Lascaris and one or two MSS. read *κέκαραι*.

In v. 836 for *τὰν* read *τᾶν* with Hermann.

In note on v. 422 with *ὑμνεῖσαι* comp. *δύτρευν* Hipp. 166; Iph. Aul. 790.

For *ὑτφ* in v. 240 Musgr. prop. *οῖφ*, perhaps we might read *ὀπωγ*.

Note on 1299 sq. read *καὶ* for *γὰρ*.

" 1344, " Trench for Irench.

" 1200, " came for come.

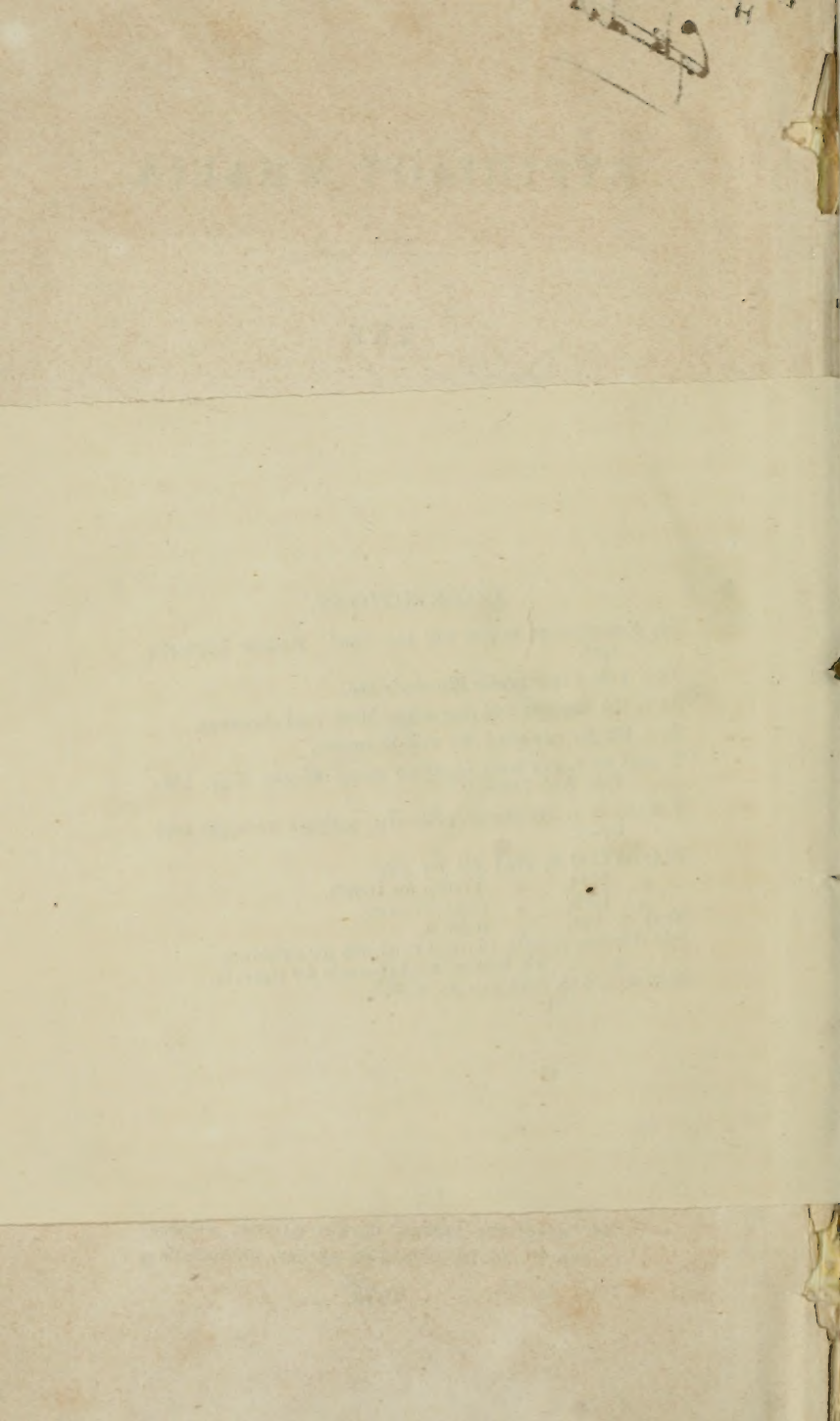
Text v. 148, " *ά* for *ώ*.

Introduction, p. xxii, 10, read existence for existence.

" xli, bottom, read *εἰπωνεία* for *εἰπονεία*.

Note on v. 545, read *περί* for *περι*.

thing worthy of observation, I have first written my own remarks and afterwards referred to the editions of others, and if I found anything useful, have written it down also.



P R E F A C E.

In submitting to the public a new edition of the *Medea* of Euripides, I wish to say a few words as to the design of the work. I had been for some time convinced that a carefully-prepared edition of the *Medea* would not prove unacceptable to schools and colleges, and not seeing any work on the plan I proposed to myself, have endeavoured to produce an edition which, while being really explanatory, shall contain some information not easily accessible. My aim in writing the notes on the play has uniformly been to *explain* the text. For this purpose parallel passages are often useful, and I hope in quoting them I have kept within bounds that tendency to accumulate such passages which is at once the most natural and most troublesome foible of an editor. Whatever remarks and references have been taken from others, have all, I think, been carefully acknowledged. It frequently happens, however, that one finds himself treading unconsciously in another's footsteps. In writing my notes I have followed the example of the late Professor Conington in his admirable edition of Virgil, viz. to take each line separately as it came before me, ask myself if I thoroughly understood it, and if so, pass on to the next; and in lines where I found a difficulty, or anything worthy of observation, I have first written my own remarks and afterwards referred to the editions of others, and if I found anything useful, have written it down also.

This edition has been prepared almost entirely for schools, consequently there are many notes which might have been omitted in a work intended for more advanced students. Nor would I have given so many translations into English had it not been for this reason. The editions I have used in preparing my notes have been—of Continental scholars, the third edition of Pflugk's *Medea* revised and augmented by R. Klotz. Leip. 1867; the sixth vol. of Matthiae's ed. of Euripides. Leip. 1821; the second edition of F. H. Bothe. Leip. 1848; A. Kirchhoff's ed. of Euripides in 2 vols. Berlin 1855; ed. of the *Medea* by the same, Berlin 1852, both most valuable editions from a critical point of view. The editions in English and by English scholars consulted are, the ed. of Euripides in 3 vols by F. A. Paley. London 1857—60; the third ed. of Porson's *Medea*. Leip. 1824; the German edition of the *Medea* by P. Elmsley (first published at Oxford 1818). Leip. 1822, to which are added the notes of Hermann. Other works consulted and referred to are *The Fragments of the Greek Tragedians* revised by Aug. Nauck. Leip. 1856, (his edition of the *Medea* I have not seen); Ellendt's *Lexicon Sophocleum*, new edition by H. Genthe in 11 parts. Berlin 1870—72, a most valuable work, containing many remarks upon various passages of Euripides; Müller and Donaldson's *History of Greek Literature*, London 1858; Jelf's *Greek Grammar*, third ed. London 1861; Matthiae's *Greek Grammar* translated by E. V. Blomfield, fifth ed. revised by J. Kenrick. London 1832. In writing the Introduction I have extended the scope of the work, but hope I have not introduced any useless matter. I have read with much care the excellent article which appeared in the *Westminster Review* for January 1872 on Greek Tragedy and Euripides, and quoted one or two passages from it. The text taken as the basis of this edition is Dindorf's, which however I have altered in numerous places, adhering sometimes more closely to the MSS.,

and sometimes admitting the conjectures of other critics notably those of Kirchhoff, and sometimes my own. As the text of the Medea is not corrupt, there is little or no occasion for resorting to conjectural emendation. Any corrections or suggestions I have made have been given on my own authority, and more because I felt it necessary to suggest something, than because Euripides must have written what I propose. On one passage only do I feel confidence in my own emendation, v. 980 and 988. I cannot here discuss the question of the utility or advisability of conjectural emendation, but am disposed to hold to good MSS. unless in a passage confessedly corrupt. In the Addenda and Appendices I have discussed at some length the readings and meanings of various passages. This portion of the book may be omitted by junior students. In writing Greek names I have followed the example of Mr. Grote and other authorities in writing K for C, and, in cases where the pronunciation is not affected, EI for I. In quoting from Sophokles, Aeschylus and Aristophanes I have used Dindorf's text, and Wunder's excellent ed. of Sophokles. In Demosthenes &c., either Bekker or Reiske. In quoting passages I have not used capital letters or vertical strokes to show the beginning and end of verses. It is easy to know the verses by the rhythm. I have not written many critical notes, not considering them necessary or interesting to junior students, but have been careful to mention all important *variae lectiones* in my notes. Living in Dublin, I have not had any opportunity of consulting MSS. or old editions, and doubtless much information and criticism on Euripides has entirely escaped my notice. I shall however be most grateful to any one who will communicate any inaccuracies or suggestions to me. Just before printing off, a copy of an article in "Macmillan" by Mr. R. C. Jebb on "The Genius of Sophokles", has come into my hands. On a cursory perusal I find nothing in it to serve my purpose, as it is not

an elaborate essay, being the published version of a lecture delivered in Dublin before the Society for Afternoon Lectures on Literature and Art. If in my criticism I have been too severe on others who differ from me in their estimate of our poet, especially on Lord Macaulay, I retract any harsh imputations or reflections; and, with respect to errors and shortcomings, venture to hope that some allowance may be made for inexperience and a first work. I am myself conscious how far my labours have fallen short of their aim, and how much better, with all the materials at hand which are obtainable in the case of our poet, my work might have been done. Should this work meet with a favourable reception, I shall feel less hesitation in attempting an edition of the Hippolytus of our poet, or possibly an edition of all his plays, on the same plan as the present. In conclusion I have to express my most grateful thanks to Dr. Veitch of Edinburgh for his kindness in revising the MS. of this work, and for the many valuable suggestions with which he has favoured me. I have carefully weighed all his remarks, and while compelled to disagree with him on some points, have embodied in my notes many of his suggestions.

J. H. Hogan.

33 Northumberland Road
Dublin, December 1872.

INTRODUCTION.

LIFE OF EURIPIDES.

Euripides was the son of Mnesarchus a tradesman and Klito erroneously called a herb seller. He was born at Salamis in the Archonship of Kallias, B. C. 480. He studied painting at first and devoted himself after a time to philosophy. He also studied physics under Anaxagoras as appears from *Orest.* 982, with which compare *Peirith. Fragm.* 596. He appears to have studied rhetoric also, under Prodikus and Protagoras, as is seen by the frequent rhetorical declamations &c. found in his plays. He turned his attention to tragedy at an early age, producing his first play when 25 years old. He was an intimate friend of Sokrates, which may partially account for Aristophanes' enmity towards him. His first play was the *Peliades*, with which he was third. It appears that the total number of his plays was ninety-two, of which eighteen (not including the *Rhesus*) are extant, while fragments of many others are preserved. Of his extant plays the *Alkestis* comes first, the *Medea* second, B. C. 431. In B. C. 408 he brought out the *Orestes*, and shortly after went to Makedonia, to the court of Archelaus, where he died B. C. 406.

REVIEW OF GREEK TRAGEDY.

As an edition of the *Medea* would scarcely be complete without some notice of our poet's genius and that of his rivals in tragedy, I purpose examining the differences between him and the other great tragedians, Aeschylus and Sophokles. This

ground has been trodden before by many able and learned scholars, whose minute and careful examination of evidence and style leaves little or nothing to be gleaned by subsequent critics. All that can be expected is a careful comparison of conflicting statements and authorities, a concise summary of the arguments and opinions of former critics, and a statement of the editor's own opinion. Aeschylus, then, by many ancient and modern critics considered the greatest of the three tragedians, was the first who made any remarkable improvements in tragedy. He introduced a second actor, thus allowing the use of dialogue, and giving variety to the play. He also invented the well known *Kothurnus*, or thick-soled boot, which gave to the actors a superhuman and majestic height. His improvements are thus summed up by Horace Ep. ad Pis. 278, "personae pallaeque repertor honestae Aeschylus et modicis instravit pulpita tignis, et docuit magnumque loqui, nitique cothurno." But it is in the language, plots, and pervading sentiments of his plays that Tragedy properly so called was invented. The majestic beat of the tragic senarius, in which he excelled, the lofty and dignified language, and the dread fates worked out in the persons of his characters, all point to Aeschylus as the first poet worthy the name of tragedian. The poetry of Aeschylus was more in the Homeric style than that of Sophokles or Euripides. He is some degrees more epic in his language than either of his great successors. He had not the polished style or artistic skill of Sophokles, he wanted the softness and tenderness of Euripides, but his ideas and sentiments are more grand and majestic than those of Sophokles, while he is free from the rhetorical declamation and propensity to philosophize which is so conspicuous in Euripides. He was a tragedian in the essentially Greek idea; his plays and characters carried his audience back to the heroic age, to the times of Helen and Orestes, to the dim and shadowy, but to the Greeks glorious, past. The cardinal idea of Greek tragedy, especially conspicuous in Aeschylus, and also to a considerable extent in Sophokles, is that of predestination, or of a fate against which the will of man vainly struggles. But this unavoidable fate is moved by a superior power, that of Nemesis retribution. Nemesis is the fundamental idea of the Greek

Drama, and Aeschylus recognised this idea most fully. He felt its force and hence all his characters appear as living and moving under heavenly direction, their actions being directed and controlled by Nemesis. Aeschylus was, like his successors, a representative poet. He was deeply imbued with the feelings and dispositions of his time; hence his works are grand, terrible, and majestic, his language lofty, the outpouring of a mind stirred to its lowest depths by events of thrilling interest and the struggles of its native country against the invader. Aeschylus exalted rather than lowered the dignity of the mythical world, he also kept prominently before him the religious tendencies and main-springs of the old Homeric epic. But the democratical feelings and manners of his age had an effect on Aeschylus, he laboured to uphold the declining faith in the old gods and legends; in a political, and to some degree a moral sense also, he was a democratic conservative. The doctrines of resistance to tyranny and of private rights are applied by Aeschylus even to the gods. We will now glance at the characteristics of Sophokles' style and the improvements made by him in Greek tragedy. He introduced a third actor, an improvement so obvious that it was adopted by his successors, and even by Aeschylus in some of his later plays. He also developed the dialogue more fully, which gradually became the most important part of the play. Though more elaborated in Sophokles than in Aeschylus, as Mr. Grote remarks, "dialogue still retained its ideal majesty, it was made to grow out of the action of the play, and addressed itself more to the emotions than to the reason of the audience." Sophokles also materially curtailed the Chorus and introduced a more complicated and elaborate plot, besides working up his *dramatis personae* better. With respect to the introduction of a third actor Müller well remarks "If it is the property of the *tritagonist*, to produce opposition on the part of the first person by gainsaying him, the *deuteragonist*, on the other hand, may, in friendly conversation draw from his bosom its gentler feelings and more secret thoughts." A great change was also made by Sophokles in the position of the Chorus towards the actors. In Aeschylus the Chorus acted the part of a deeply-interested spectator, and represented the impression made upon them by events and cir-

cumstances. But with Sophokles the Chorus assumed the character of an impartial spectator and judge. Sophokles aimed, not at represented mythical heroes, or divine retribution extending through long ages, but at making tragedy, to use Müller's words "a true mirror of the impulses, passions, strivings, and struggles of the soul of man". Truly did Aristotle say that "Sophokles showed men as they ought to be, Euripides as they are" οἷον καὶ Σοφοκλῆς ἔφη, αὐτὸς μὲν οἷους δεῖ ποιεῖν, Εὐριπίδης δὲ, οἷοί εἰσι Poet. c. XXV. Sophokles kept much nearer to the ancient mythes than his predecessor Aeschylus; he believed in a Nemesis or divine retribution, though in a modified form, and that doctrine which appears in Aeschylus as a prophetic and dread law is used by Sophokles to illustrate the hidden principles which govern human life. But there are inequalities in the style of Sophokles. When first he began his dramatic career, he took Aeschylus for his model. Hence his early compositions partook of the lofty and majestic, though simple and unartificial, style of Aeschylus. After the death of his rival, Sophokles adopted a new style, highly artificial, severe, and frequently obscure. We may trace this style in the *Antigone* and *Oedipus Rex*. The third style was one peculiarly belonging to Sophokles, in fact *sui generis*. It was a happy medium between the grand and lofty, but sometimes turgid, style of Aeschylus, and what most critics choose to consider the trivial and market-place language of Euripides. Thus we must not overlook the importance of the passage quoted by Plutarch *De Profectu Virtut.* Sent. p. 79. B, ὁ Σοφοκλῆς ἔλεγε, τὸν Αἰσχύλου διαπεπαιχῶς ὄγκον, εἴτα τὸ πιερόν καὶ κατὰ τεκνον τῆς αὐτοῦ καταςκευῆς, εἰς τρίτον ἤδη τὸ τῆς λέξεως μεταβάλλειν εἶδος, ὅπερ ἐστὶν ἡθικώτατον καὶ βέλτιστον. Nearly all ancient and modern critics including Cicero (*Orat.* I, 4), Plutarch, and, in modern times, Brunck, Müller, Grote and others, have assigned the first place in Tragedy to Sophokles, but Aristophanes, than whom there could be no greater authority, assigned the first place to Aeschylus, the second to Sophokles and the third to Euripides. Without Aeschylus we might safely venture to say that Sophokles would never have, by his own unaided genius, invented, or brought to such perfection, tragedy; while though it appears

almost paradoxical to say so, one might surmise that had Sophokles been in Aeschylus' place and *times*, he would have caused Aristophanes to reverse his decision. With all due respect to great critics and authorities, and to Sophokles' admirers generally, I must say I cannot set Sophokles before either Aeschylus or Euripides. Every one is entitled to his own opinion; and that opinion should be treated with respect, so long as the critic does not attempt to force it on others. To my thinking Sophokles is rather an intermediate poet, he neither warms our blood with fiery and passionate scenes of battle and slaughter, nor excites our admirations or sympathy by pathetic climaxes and high-souled purity of intention and chivalry of execution. Horace loved the "auream mediocritatem" the golden mean, and many moderns love it too and its expounders and followers; Byron professed "Nil Admirari" or in his own lively metre "Nothing to love is all the art I know To make men happy, and to keep them so"; with Sophokles' admirers the Marquis of Halifax, the head of the Trimmer party in Charles the Second's reign, would be a great politician, although in reality rather a mediocre diplomatist. But Sophokles like Aeschylus and Euripides, represented to some extent the feelings and times in which he lived. Aeschylus lived in a rugged, warlike, trying time; Sophokles wrote in a period of peace, rest, and stagnation; Euripides composed, according to some, in the declining age of Greek valour and purity, in an enervated and enfeebled physical and mental age, and both his mind and works received some tincture of this enervation. I leave Sophokles' admirers to their delight in his cold, chaste, highly artificial style, and with Euripides (*Alkestis* 350) will say *ψυχρὰν μὲν, οἶμαι, τέχνην*, "a cold delight, I ween". But we must now turn our attention to Euripides, the most vilified, ridiculed, and abused of the three great Greek tragedians. Euripides received tragedy (according to general opinion) perfect from the hands of his predecessors. No more actors could be added, no more stage appliances introduced, no more limitation of the Chorus effected, all these things had been done. Unable to vie in this respect with his rivals, he determined to alter the form of the drama. This he did, perhaps for the better, perhaps for the worse. He introduced

the Prologue, which explains the plot and action of the piece up to the moment of the speaker's appearance, and frequently informs the audience of the final result. Now formerly, the audiences were supposed to be well acquainted with the legends which formed the staple of the tragedian's plays, thus there was no necessity for a Prologue. But when Euripides began to compose, sophists, logographers, and rationalists had begun to explain away the ancient mythes of legendary Greece on scientific principles, and Euripides himself arbitrarily departed from the old legends. Hence arose the necessity for the Prologue. Euripides also introduced the *deus ex machinâ*.—Whenever the action of the play appeared so complicated that it could not be harmoniously concluded, a god was brought in who cut the Gordian knot of human passions, announced the decrees of fate, and arranged all matters amicably. In the *Alkestis*, *Medea*, *Troades* and one or two other plays no *deus ex machinâ* is introduced, the action of the play is completed by the *dramatis personae* themselves. In the *Bacchae* the introduction of a god is quite unnecessary, the whole action has terminated, but the god is introduced in order that his position and sanctity may not be lowered by his becoming for a time previously a man, and also in order that Agaue may not escape punishment—not for the murder of her son, but for her contempt for Dionysos, and her disbelief in his divine origin. Of all his plays our poet has made the most unwarrantable use of the *deus ex machinâ* in his *Orestes*, a tragedy of all others the most popular in the middle ages, but which has been severely though not unjustly criticised by modern scholars. Respecting the invention of the *deus ex machinâ* Müller (ever ready, as usual, like his countryman Schlegel, to disparage and vilify Euripides) remarks "It is a symptom that dramatic action had already lost the principle of its natural development, and was no longer capable of producing, in a satisfactory manner, from its own resources a connexion of beginning, middle, and end." Horace is to some degree mistaken, in his idea of the use of the *deus ex machinâ*. In *Ep. ad Pison.* 191 he says "*nec Deus intersit, nisi dignus vindice nodus inciderit*" but, as in the case of the *Bacchae* discussed above, a god is sometimes introduced when there is no "dignus

vindice nodus". Respecting the μηχανή or *machina* used to let down the person from above the scenes Aristotle remarks φανερόν οὖν ὅτι καὶ τὰς λύσεις τῶν μύθων ἐξ αὐτοῦ δεῖ τοῦ μύθου συμβαίνειν καὶ μὴ ὥσπερ ἐν τῇ Μηδείᾳ ἀπὸ μηχανῆς, καὶ ἐν τῇ Ἰλιάδι τὰ περὶ τὸν ἀπόπλουν· ἀλλὰ μηχανῇ χρηστέον ἐπὶ τὰ ἔξω τοῦ δράματος ἢ ὅσα πρὸ τοῦ γέγονεν, ἃ οὐχ οἷόν τε ἄνθρωπον εἶδέναι, ἢ ὅσα ὕστερον, ἢ δεῖται προαγορεύσεως καὶ ἀγγελίας. One of the most important changes made by Euripides is the debased and subservient part assigned by him to the Chorus. This portion, at first the most important, since the only factor in the construction of a tragedy, was retained in much of its pristine vigour by Aeschylus for the inculcation of the moral of the play. As remarked above Sophokles considerably modified Aeschylus' use of the Chorus, but Euripides succeeded in effecting an almost total separation between the Chorus and the action of the play. The primitive function and idea of the Chorus was that of a mediator, an impartial spectator, interested indeed in the action, but only to such a degree as to secure the triumph of justice and right. This was also Horace's idea, as appears from his words in his Ep. ad Pison. 193 sq. "actoris partes chorus officiumque virile defendat, neu quid medios intercinat actus, quod non proposito conducat, et haereat apte. Ille bonis faveatque, et consilietur amicis et regat iratos et amet pacare tumentes, ille dapes laudet mensae brevis, ille salubrem justitiam, legesque, et apertis otia portis, ille tegat commissa, Deosque precetur et oret ut redeat miseris, abeat fortuna superbis"; with which passage we may compare Aristotle Poet. c. XVIII, τὸν χορὸν ἓνα δεῖ ὑπολαβεῖν τῶν ὑποκριτῶν, καὶ μόριον εἶναι τοῦ ὅλου, καὶ συναγωνίζεσθαι μὴ ὥσπερ παρ' Εὐριπίδῃ, ἀλλ' ὥσπερ παρὰ Σοφοκλεῖ. In Euripides' hands the Chorus in his later plays was to a great extent disconnected from the action of the drama; in fact the various beautiful *stasima* in several of his plays might almost as well be in any other play. The Schol. on Arist. Ach. 442 noticed this, he remarks Εὐριπίδης εἰσάγει τοὺς χοροὺς οὐ τὰ ἀκόλουθα φθεγγομένους τῇ ὑποθέσει, ἀλλ' ἰστορίας τινὰς ἀπαγγέλλοντας ὡς ἐν ταῖς Φοινίσσαις. Of all Euripides' extant plays the Chorus is most nearly connected with the action of the play in the Medea. In his late plays, the Choral odes might almost have been

written for any occasion, like stock pieces at a theatre, and closely resembled the *embolima* introduced by Agathon, a poet contemporary with Euripides, who was on friendly terms with him. These *embolima* are mentioned by Aristotle, and were kept ready for all plays, being introduced without regard to the action of the play. Müller sensibly remarks "The special object of the *stasima* is, by reference to higher ideas, to which the contending powers ought to submit, to introduce a sort of equilibrium into the irregularities of the action". He also adds, not indeed without truth "Euripides likes to make his chorus the confidant and accomplice of the person whom he represents as under the influence of passion; the chorus receives his wicked proposals, and even lets itself be bound by an oath not to betray them, so that, however much it may wish to hinder the bad consequences resulting from them, it is no longer capable of doing so". He refers to Hipp. 904, see also Medea 263, 822, and my notes. But if Euripides thus weakened the force (but not the beauty) of the choral odes, he made a novel and most important alteration in the scenes of the play. He introduced messengers, giving long, spirited and graphic accounts of battles, victories, sacrifices and other events in the delineation of which the poet was unrivalled. The descriptive narratives of Euripides are among the finest treasures of Greek poetry, there is no straining after effect, all is natural, vivid, spontaneous; sometimes a torrent of eloquence comes dashing down upon us, the waters flashing in the beams of the noon-day sun; anon the strong current of thought and passion flows deep and dark in cool and shady places. There is no scene in ancient poetry which can compare with the picture of the Bacchantes lying beneath the silver firs in the vale described so beautifully by our poet in v. 1051 sq. of the "Bacchae", stretched on the green sward, with their snakes asleep, themselves worn out with Bacchic enthusiasm, and the mountain air fanning their dishevelled tresses. Again what can compete with the scene in which Medea, after hearing that her deadly presents have been duly presented by her sons to Glauke, breaks forth into that last most touching speech, to my thinking, surpassed by none other found in the extant tragedians. Here the torrent of eloquence and

passion pours down upon us, in all its sublime grandeur; in another powerful speech (v. 714—810) the strong current of thought and passion flows deep and dark. Both these speeches are *beaux idéals* of what a speech from a dishonoured wife, a wronged and slighted mother, a passionate and determined woman, in a word, a tragic heroine, should be. But much as I could say on this subject, in defence of Euripides against the army of scholars and critics who have persistently slighted and disparaged him, I must allow he has faults, serious and grave, and mostly deliberate and wilful. The metres of his later plays want the impressive rhythm and majestic beat of the Aeschylean senarius. He frequently uses the anapaest at the beginning of a verse and sometimes even a tribrach in the fifth foot. All these are innovations, departures from the old senarius, and departures for the worse. Of all his plays, this laxity of metre is perhaps most noticeable in the *Orestes*. But not only was it in the senarius that Euripides made changes, but also in the metres of the Choral odes. His favourite measure, the Glykoncan, was more and more altered about B. C. 424 by the use of resolved syllables. Moreover in the Choral odes the strophic and anti-strophic verses in the later plays did not closely correspond, through the resolution of the feet. Euripides also gave admittance to several new words and phrases, mostly taken from the law courts and schools of rhetoric. Such terms his predecessors would never have thought of using as οὐδὲν ὑγίης *Hel.* 746; ὁμόσε χωρεῖν, *Orest.* 921 and many other words and phrases. Where in Aeschylus or Sophokles could we find such a passage as *Orest.* 919 sq.

ὀλιγάκις ἄστυ κάγορᾶς χραίνων κύκλον,
αὐτοσυγῶς. οἷπερ καὶ μόνοι σώζουσι γῆν,
ξυνετὸς δὲ χωρεῖν ὁμόσε τοῖς λόγοις θέλων,
ἀκέραιος, ἀνεπλήπτον ἡσκηκῶς βίον.

On Euripides' style Müller rather flippantly remarks "The style of Euripides in the dialogue cannot be distinguished in any marked manner from the mode of speaking then common in the public assemblies and law courts. The comedian [Aristophanes] calls him a poet of law speeches; conversely, he asserts, it is necessary to speak *in a spruce Euripidean style* in the public

exhibitions". In another place however he more truly remarks "In the lyrical passages he uses forms of inflexion, and in the dialogue compound words, which offend against the well-founded analogy of the Greek language; and he is perhaps the first of all the Greek authors who can be charged with this". It is difficult however to be certain on this point on account of the frequent interpolations, errors, and omissions of copyists, and other causes. For instance in the later plays it is now allowed that Euripides used the late forms of the aor. in *-αν*, as *ἔθνηκαν* for *ἔθεσαν*, *καθήκαν* for *καθεῖσαν*, but in the *Medea*, one of his earliest plays, the form *παρέδωκαν* for *παρέδοσαν* is found in a choral ode v. 629, where see my note. But in blaming Euripides for these enervations we must not forget that the habits of the age had altered. Sophism and scepticism were rampant. It was fashionable to decry the ancient mythology and religion, it was an accomplishment to chop logic, and quibble and pun on words. Riches, luxury, civilization, all combined to produce an enervating influence on the physical and mental vigour of the age, and Euripides not only faithfully represented the general spirit of his age but also shared in the general enervation. His religious opinions were very different to those of the multitude: his political principles and aspirations utterly opposed to the system in vogue. It is a favourite idea with some, that Euripides was a believer in the old myths and religion, but, shocked at the immorality attributed to Zeus, Venus, Juno, and other divinities, endeavoured to purify these legends of all that was morally impure. Such an idea I believe to be utterly unfounded, though plausible. Euripides despised the popular religion, and all the more credit is to be given to him on that account; himself the intimate friend of the immortal Sokrates, it is certain that he was instructed by, and entered largely into the religious views of, his friend. Euripides was essentially a free-thinker; like most really great men, he cast aside traditional fetters and creeds, applied himself ardently to the investigation of Truth in its highest and noblest form; and like a novelist, while portraying characters and incidents, and depicting the manners of his age, deliberately stands aloof, like a critic and entirely different being, from the religious conceptions of the ancient gods, from

the ideas of guilt conscious or unconscious, and of Nemesis, which still survived in his time. As a politician he was undoubtedly fond of democracy but not of the kind which existed in his age. A conservative republic was his *beau idéal*, as it is of a great statesman in a foreign country at the present time; a conception possible in imagination both then and now, witness Plato's Republic, "Utopia", and other theoretical pictures, but one which I believe to have been perfectly unattainable in ancient times and equally so now. He disliked the demagogues and ranters of the Athenian mob, with Horace he might say "*odi profanum vulgus, et arceo*"; he uniformly exalts and honours the agriculturalist, his portrait of the husbandman in his much abused Elektra, and his description of the *αὐρουγὸς* in Orestes 920 sq., are equally true to nature and are the expressions of his own feelings. He regarded the Agricultural party, the *Geomoroi* or *Teleontes* of old divisions of the people, as the greatest opponents of the war party, to which he himself was very hostile. He admired them because they had least share in the violence and party rancour of the government and Ekklesia: and it was this turbulent, aggressive spirit of the age, which kept him away from any active part in political affairs. He could not join in the petty struggles of the hour: he shared the lingering enthusiasm for old glory and departed splendour, but he stood alone in his generation, and it is perhaps well that he did so. But we must now proceed to another subject, having sufficiently discussed the changes made in Greek tragedy by the three great Attic tragedians, and having compared their style, innovations, language, and aims at sufficient length.

ESTIMATE OF EURIPIDES.

In discussing the character of Euripides and his place among Greek poets the critic has three courses to choose in which to make his investigations. Two of these are prejudiced, one against our poet, the other in his favour. The last, the most difficult to pursue, the most rational, and the one most likely to command authority, though not to inspire enthusiasm for the poet criticised, or to do *real* justice to his sentiments, feelings,

and writings, is the "aurea mediocritas" of Horace, the cold, impartial line of criticism, the judgment of a work of passion and enthusiasm by the fixed and rigid rules and lines of the science of art, totally regardless of changed times, altered feelings and sentiments, and allowances to be made for a peculiar position. With this latter class of critics, among whom I may venture to name Müller, it is difficult to agree: they are like critics in a picture gallery, who, professing complete impartiality, and believing that if they adhere to certain principles their judgment cannot be wrong, find fault with every picture they see which producing on the whole a pleasing result, violates some minute point, quite unnoticed by most persons who view the picture, while on the other hand they belaud some painting, painted in strict accordance with rules, but undeniably displeasing to the common eye. Still however a critic or historian, to be trustworthy, must be impartial. But surely some allowance should be made for Euripides and his peculiar position, and the times in which he lived. Müller has scarcely granted this indulgence in his otherwise able review of our poet. For my part, I have long ago enrolled myself among the number, small indeed, but, I hope, increasing, of those who, acknowledging that Euripides has faults, contend that he possesses all the attributes of a great tragedian, and like a younger son, is only precluded by the accident of birth from standing at the head of the family. Ranged against us is a whole army of critics led by Schlegel, Macaulay, and Müller, most of whom are animated by feelings of animosity against Euripides, which render it impossible for them to do him justice. Of all his detractors Schlegel appears to be the most violent. With reference to Aristophanes' gibes against our poet he says "In him he has exposed with infinite cleverness and good sense the quibbling sophistry, the rhetorical display, and philosophical cant; the immorality (?) and debauching (?) softness, the excitement of mere animal emotion &c." Now no candid reader of Euripides, who enters upon the study of his author without prejudice, can say that this language is not the language of prejudice. But though we may safely leave Schlegel to indulge his invective against Euripides unanswered, we cannot so deal with Mr. Grote in his criticism upon Euripides in Vol. I.

p. 373 of his *History of Greece*. There he entirely acquiesces in the remarks of Schlegel in his fourth and fifth lectures in the *Dramatische Vorlesungen*. The great historian and philosopher has passed away from among us, and it would ill beseem any honest writer to criticise or disparage where such criticisms must remain for ever unanswered. Perhaps Mr. Grote's opinion was the result of early prejudice, perhaps he coincided with Schlegel without attempting to verify all his references and deductions. On the merits of Euripides there must be for ever great disparity of opinion; and no scholar, however learned, can succeed in convincing other scholars that *his* views only are correct. "Quot homines, tot opiniones." All critics who have disparaged Euripides have one battle cry, one watchword—Decadence. With blameable presumption they say that Euripides lived and wrote in the decay of Greek dramatic art, and that of course Euripides partook of that decay. But with most inadequate evidence at hand to form any decided opinion about such a subject, as even Mr. Grote in his Preface warns us, surely it is the greatest presumption to lay our finger on one particular period of Greek tragic art,—that of Sophokles is the one chosen by the majority of critics—and say that this was the climax, that anything after this was inferior. What would we think of the idea of a Cherokee Indian two thousand years hence holding forth on the respective merits of Cowper, Milton, Shakspeare, and Byron, or any other English poets, to a class of Indians like himself, criticising, praising, condemning, and saying that such and such a period was the summit of the excellence of English poetry? What could he know of the different classes of readers to be pleased, of the manners of our lower classes, or the fashions and foibles of our aristocracy? And yet English and German critics unite in saying that such and such a period two thousand years ago was the climax of the growth of a great nation's dramatic art, and audaciously and with great temerity, presume to criticise, disparage, and praise. It is true that all criticism is comparative, and we can only judge of ancient Greece, as of other countries, by the remains of her former greatness. That Euripides was not *very popular* in his own time is no proof that he was inferior to his rivals. He opposed the government and

ran counter to many popular ideas, hence his comparative unpopularity. Now before giving an opinion on Euripides as compared with his predecessors I will glance at the changes in Grecian and Athenian affairs. It has been well remarked by a recent writer in the *Westminster Review* that there are two conditions essential for the production of a great and thoroughly national drama. These conditions are 1) a period of great national excitement and activity, or a period following immediately after such activity, 2) an audience capable by their enthusiasm and culture of urging the poet on to attempt the highest excellence in his compositions. Both these conditions existed among the Greeks in a marked degree. They had, since the time of the Trojan War, enjoyed comparatively an almost unceasing repose, but in B. C. 490 it became necessary to defend their lives, property, and country against a Persian invasion. Datis and Artaphernes, two eminent Persians, were placed in command of an army for the invasion of Greece by Darius the king of Persia. They captured Eretria and crossed over to the plain of Marathon, of late notorious on account of the murder of 7 English tourists in May 1870. Here they were defeated by the Athenians and Plataeans alone under the command of Miltiades, and among the combatants was Aeschylus. In B. C. 480 another invasion was made by Xerxes who had become king of the Persians, and Aeschylus fought in the battles of Artemisium, Salamis, and Plataea. Though Aeschylus exhibited his first play in B. C. 500, it was not till B. C. 484 that he gained his first prize, and in B. C. 468, only sixteen years afterwards, he was defeated by Sophokles, who in his turn was defeated by Euripides in B. C. 441. Thus it appears that in the space of only forty years the three great Attic tragedians lived and flourished, from the date of the battles of Salamis and Plataea. After the death of Euripides the Attic drama sank into insignificance, and never rallied again. Here then is the first condition, completely fulfilled. The second is that of a *national* audience, this too was fulfilled. The theatre of Dionysos in Athens was capable of accommodating the whole male population of Athens. Thus the lawgivers of the nation, the national assembly, the jurists, in fact Athens herself, formed the audience of a Greek dramatist. It was not so with

any other nation. England thoroughly fulfilled the first condition, so also but not so completely did Spain, and still less so Germany. All these countries failed in realizing the second condition. Goethe complains that there is no public to receive his works; in Spain the priesthood and the Court checked and coerced the free development of dramatic power, had it not been for this Spain might have surpassed England. So in France, poets were tied down by the jealousies and whims of a highly artificial Court, their audiences were composed of pedants and courtiers, but not of a national population. Italy has produced Dante, but its national spirit has not been stirred in modern times, its audiences did not represent the feelings of the nation. Of all countries England has fulfilled both conditions most completely. The stirring of the national spirit which was caused by the Reformation and the Spanish invasion, roused into vigorous activity the mighty intellects of the nation; the audiences represented to a great degree the national spirit, all London flocked to the theatres. Those soldiers and thinkers who had witnessed and taken part in the stirring scenes of Elizabeth's reign, could fitly appreciate such tragedies as "Othello", whose own careers were reflected in the scenes of blood and struggle there presented to their view. No other nation furnished such an audience as this in modern times. But there was one great difference between the two audiences of England and Athens, and the relation in which the poets and dramatists respectively stood to one another and to their audiences. In Athens there was no low rivalry between man and man, all authors composed their works not with the view of pleasing the stage manager, nor of pandering to the vices of their audience, nor of putting money in their own pockets, but in the hope that each might be adjudged the greatest and the best by the whole body of his fellow-citizens, sitting in solemn judgment upon his composition. In England the case was different. There the composer wrote for pay, he was not honoured like Sophokles by the state, in general his sole aim was to please his audience or the stage manager, he had not the enthusiasm and inspiration to attempt the creation of great works of art. Like most literary men he looked only to the present, no idea of posthumous renown occupied his

mind or stimulated his efforts. This was unavoidable. Athens formed the head, centre, and tail of Attica; London is not England. Still Shakspeare wrote, amid such disadvantage, and next to the Greek drama, the Elizabethan era of English dramatic art is *par excellence* the greatest. Thus we see that these two conditions are absolutely a *sine quâ non* in the production of a great national drama. Were it otherwise; if, as many critics maintain, the production of a national drama depended only on the mimetic or imitative instinct inherent in man, it must follow that at some period of their existance every race or nation produced both comedy and tragedy. This is not so. The writer in the *Westminster Review* above referred to well remarks that the Greeks and Hindhus were the only two races that could be said to have produced the drama as a fine art originally and independently of foreign influence. Indeed it is doubtful if the Hindhus "would have composed plays so perfect as their famous 'Sakountala' without contact with the Hellenes". Let us now turn our attention to the position of Euripides towards the times in which he lived and towards his predecessors in dramatic art. I have remarked in p. XVI—VII sup. on this point in noticing the differences between Euripides and his predecessors. Since the time of Aeschylus "a change had come o'er the spirit" of the Athenian mind. Some of those heroes who fought at Marathon and Salamis still remained alive when Euripides was in his zenith. But they stood like old and hoary trunks among youthful saplings. The Athenian of Miltiades' time was totally different from the citizen of Athens at the time of Alkibiades' intrigues and the Syrakusan expedition. Athens had become the centre of science and learning. Anaxagoras there promulgated his doctrines respecting the Sun and Earth and such like matters. Prodikus and Protagoras lectured to eager audiences, Sokrates went about, questioning, proving, refuting, explaining. Sophists taught for money, philosophers analysed ancient beliefs and morals, and explained away on scientific grounds the old legends and mythes. Teachers of rhetoric instructed in all the arts of speaking and reasoning the children of parents who had been content with Homer for their poet and teacher, Zeus and Polytheism for their religion, privation and war for their lot. All these changes

combined to disturb ancient religious beliefs and ethical traditions, and it was next to impossible for the poet of such times to be unaffected by this progress in thought and science. Moreover the popular mind and passions were changed. The Athenian of Euripides' time delighted in the Dikastery with its personal importance and interests, its studied and ringing eloquence, its cases of rhetorical argument and problems and niceties of law. He had a morbid passion for dialectics and rhetorical speeches, for clever and subtle reasoning. Hence a poet who desired to gain praise must pander to a certain extent to these foibles. Moreover Euripides found himself unable to surpass Aeschylus and Sophokles in their treatment of the ancient mythes; they had brought Tragedy in its religious and moral beauty to perfection. Consequently Euripides was obliged to innovate or to reproduce the old models of his predecessors. Several of these innovations *appear* to be for the worse, but are necessary resultants from the poet's position. We must not lose sight of the fact that the Greek tragedians had but a very limited circle from which to choose their plots. The legends or mythes of Herakles, of Iason, of Theseus, of Dionysos, the tales of Troy, of Argos, and of Thebes were in the main the staple of most of the plays of the three great tragedians. This fact shows to some extent the reason for the early decline of the Greek drama. No dramatist before Agathon ever thought of *inventing* stories or plays. Hence after Aeschylus and Sophokles had written their works Euripides found he could not improve upon their treatment of the legends. He then cast aside the religious instinct inherent in Aeschylus' plays, and to some extent tarnished the perfect idealism of Sophokles' style. For his grand moving instinct he chose the quality most highly honoured among the Greeks, that of *εὐψυχία*, courage of mind and body. He almost entirely disregarded the old principle of Nemesis so prominent in Aeschylus. He took as the basis of all his noble scenes and characters the quality of *εὐψυχία*, *γεραιότης*, "death before dishonour". Of this latter principle we have noble examples in Makaria in the Herakleidae, in Iphigeneia in the last scenes of her death at Aulis, in Menoikeus, Kreon's son in the Phoenissae. All this corresponded to the spirit of the age. The Stoic phi-

losophy was even then taking root in Athens, the theory of *καταφρόνεια* (respecting which word see my note on Med. 708) was gradually developing itself. This virtue of *εὐψυχία* is well developed in Medea, the wronged and injured wife of Iason. It is singular that though Euripides was, as far as any poet could be, the mouthpiece of the spirit of his age, and though he was the most read, quoted, and admired of the Attic tragedians in after times and in the middle ages, he was not popular at Athens in his own time. Perhaps his intimacy with Sokrates, his incredulity with respect to the ancient polytheism, his advanced theories and notions, far beyond, in some cases, the spirit of his age, and the influence of Aristophanes' raillery and dislike to him upon public opinion, may help to account for this. And here we come upon a difficult problem,—the cause of Aristophanes' enmity. The most probable reason, in my opinion, is that Sokrates and Euripides helped to effect the failure of Aristophanes' pet comedy, the *Clouds*, about which he was particularly annoyed. Hence the reason of his persistent and unremitting hostility to Euripides and Sokrates, not so much because he disapproved of their views and principles, or through any regard for virtue, but simply because they had once thwarted him in the success of the *Clouds*. Hence not only is his language to be regarded in the light of a caricature, but even of prejudice, and no reliance whatever can be placed upon his gibes against Euripides' immoral life, his misogynism, or his being a bad citizen. And in truth it ill becomes such a writer and man as Aristophanes to judge other men. Moreover it is a most important fact that Sokrates as well as Euripides was attacked with equal vehemence by Aristophanes. Now it is clear that the accusations against Sokrates were malevolent and groundless, consequently so must have been the charges against Euripides. For certainly the wise and just Sokrates would never have had Euripides as his friend if he were the man Aristophanes has painted. Still less would Sokrates have gone to the theatre whenever Euripides exhibited as we are told by Aelian (*Var. Hist.* II, 13) he did. The accusation of profligacy against Euripides is thus refuted and his character stands in striking contrast to that of Sophokles, whom even Bulwer describes as "in

private life a profligate, in public life a shuffler and a trimmer if not absolutely a renegade. It was perhaps the very laxity of his principles which made him thought so agreeable a fellow". There are also allegations against Euripides of being a misogynist, a bad citizen, an atheist, as well as that the tendency of his plays was immoral. Now as to his alleged misogynism, no one who reads his plays carefully can deny that he disliked women, but he disliked them, not as women, the natural partners and associates of man, but as persons with base and evil minds, persons whose profligacy was shameful, whose daring was great, whose ability to plot and intrigue for mischief was unequalled. The last quality remains to some extent in the race to the present day, as we see in the use of women as spies &c. by Russia, and in the existence of such creatures as Lola Montes. It is however most worthy of remark, that with the exception of Sophokles, Euripides alone of Greek poets after Homer devoted his genius to the study of female character. It is strange that so vilified a poet should have been the one (in a *pro-satyrical* play too) to have given us the picture of Alkestis, the only real example of genuine conjugal affection on the Greek stage. That there are many passages in our poet manifesting a very violent feeling against women, and a feeling too that springs from the heart, is certain; but this feeling was not the feeling of a wretched cantankerous misanthrope, but of an earnest thinker and inquirer into human nature, who mourned at the depravity and vice of the women of his day. As the writer in the *Westminster Review* well remarks, Aristophanes, himself most hostile to Athenian women, describes Euripides as a foe to women, "apparently because he thought fit to treat them, not as automata, but as active, passionate, and powerful agents in the play of human life". But under his apparent misogynism Euripides concealed his design of endeavouring to shame women from their evil courses, and exalt them in the social scale. Greek ladies were very differently situated from what most women of the present day are. Both at Athens and Rome in ancient times women were looked upon as an inferior race, and this feeling became more pronounced towards the close of the grandeur of both countries' history. Hence they received little or no education.

Their one sole aim and object in eating, drinking, dressing, sleeping, in a word in living, was to secure a husband, and such a state of things exists, I fancy, to some extent even to the present day. Indeed one might almost say that the greater part of the female race spend half their life in trying to secure a husband, and the other half in trying to get rid of him. When they got a husband they were expected to look up to him and to him alone (*Medea* v. 247), to obey all his commands, and to remain within the house during his absence. Naturally this forced confinement and privacy tended to encourage intrigues and clandestine meetings &c., but even *Aristophanes* bears witness that women could not act as before in consequence of *Euripides'* compositions, *Thesm.* 395 sq. It would be too much here to enter into an elaborate analysis of our poet's feelings and sentiments and to quote passages to illustrate his character. It must be sufficient to say that he was passionately fond of children, though in *Med.* 1090 sq. he considers that it is better not to have children; and that though not an atheist he despised the popular religion. Most critics assert that he accepted indeed popular beliefs but endeavoured to purify them of all that was morally bad; that he and his great master *Sokrates* aimed at elevating the popular views on many ethical and religious subjects. But they were before their age, and this fact to some extent justifies *Aristophanes* in reproaching *Euripides* with anticipating the Athenians in the break-up of their ideas upon religious and other subjects. *Müller* remarks "He could not bring his philosophical convictions with regard to the nature of God into harmony with the contents of these legends [i.e. the mythical traditions selected as her subjects by the tragic muse], nor could he pass over in silence their incongruities. Hence it is that he is driven to the strange necessity of carrying on a sort of polemical discussion with the very materials and subjects of which he had to treat. He does this in two ways; sometimes he rejects as false those mythical narratives which are opposed to purer conceptions about the gods; at other times, he admits the legends as true, but endeavours to give a base or contemptible appearance to characters and actions which they have represented as great and noble." *Euripides* also manifested a

violent dislike to heralds. He regarded them as proud and overbearing, and as ministers of tyrants. He everywhere shows them in a hateful light and in *Fragm. Incert. 1001* (p. 532 Nauck) he says αἰί ποτ' ἐστὶ σπέρμα κηρύκων λάλον, quoted by the *Schol. on Orest. 883*. He ridiculed the pretensions of soothsayers to wisdom, and always inveighed violently against them, nowhere more bitterly than in *Hel. 744 sq.*, which may be accounted for by the fact that like *Aristophanes* he regarded them as dangerous tools in the hands of the war-party, and also because as the *Helena* was brought out B. C. 412 these invectives were aimed at the soothsayers who according to *Aristophanes* and *Thukydides* had urged the Athenians to undertake the ill-fated *Syrakusan expedition*. In his general contempt for the art of divination and its professors *Euripides* stands in strong contrast to *Sophokles*, who always manifests a great reverence for the predictions of soothsayers, and only indulges in one hit at them, -- *Antig. 1055*. *Euripides* has been accused of being a supporter of the *Peloponnesian War* and the expedition to *Syrakuse*. It would be impossible to enter into a discussion of this question here, but I will just refer to one passage which, I think, will disprove the assertion—*Suppl. 479—93*. On this matter he agreed with *Aristophanes*, and so far from approving of the *Syrakusan expedition*, cordially opposed it and has a passage in the *Helena* (which was brought out B. C. 412) v. 1151—57, which proves this. Moreover *Euripides* detested demagogues, and *Kleon*, at one time the greatest demagogue at Athens, was also the leader of the war-party and the principal agent in the banishment of *Anaxagoras* from Athens. *Euripides* was also very bitter against the Spartans, whose national character he disliked, but this is no proof that he wished to continue the war against them. There are many Englishmen who dislike the Americans, but who would avoid a war with them on almost any terms. I have already maintained that *Euripides* was no atheist. He was a moral free-thinker, and as the tendency of all free-thinking is to make men search for themselves and cast aside traditionary beliefs, so it was with *Euripides*. He was not a sophist, though confounded by many with that class (with all deference to Mr. Grote I use the word *class*) of philosophers, in

fact he condemns their rationalism both in the *Medea* and *Hippolytus*. As to his contempt for the popular religion it would be most unfair to call him an Atheist on that account. I have also remarked upon this point in p. XVI sup. Rather does he deserve praise for being more enlightened than the majority of his countrymen. It is a singular fact however that in the last play extant written by Eurip. (and one written too in Makedonia at the court of Archelaus at Pella) the *Bacchae*, he appears, to use Müller's words, "converted into a positive believer, or, in other words, convinced that religion should not be exposed to the subtleties of reasoning." In this play he appears to give up his former views, considers his contempt for the ancient gods wicked, and returns to the bosom of orthodoxy. Probably his residence in Makedonia, away from Sophists and the city air, and the coolness of old age may have helped to bring about this reaction. I think I have now sufficiently examined the charges of misogyny, immorality, and atheism brought against Euripides, so let us now consider what has been said in his favour. If he was not popular in his own time, he was more so than either Aeschylus or Sophokles, in the declining and middle ages. A greater number of his plays and fragments have been preserved than those of any other tragedian. Aeschylus was the huge, colossal, Titanic product of an almost fabulous age, he was a true type of the rough, hardy, honest Athenian of Marathon, a patriot with one idea, (although Aeschylus is undoubtedly more *Hellenic* than either of his successors) and closely resembles the Roman Cato. Sophokles was the cold, pure and perfect ideal; Euripides "the human, with his droppings of warm tears", was in the same contrast to Sophokles as a man with natural imperfections is to an exquisitely beautiful but lifeless statue. Euripides in tragedy, like Livy the Latin historian in prose, was pre-eminently a poet of the feelings, particularly of the *softer sensibilities*. In the middle ages it was not Aeschylus and Aristophanes who were read and admired, but Euripides and Menander. Both were human poets, poets of everyday life. With the single exception of Homer, Euripides is *the most natural* of all the Greek poets. A single

instance of Euripides' popularity must suffice. Several Athenians who were captured after the disastrous end of the Syracusan expedition, saved their lives and eventually regained their liberty by reciting such passages of our poet as they could remember. This story has been immortalized by Mr. Browning in his new poem "Balaustion's Adventure", which will be a standing monument to the fame of Euripides. Again Sokrates' admiration and friendship for Euripides must not be lost sight of. But most of all must we value the opinion of the great Stagyrite, Aristotle, who in Poet. XXV says ὁ Εὐριπίδης, εἰ καὶ τὰ ἄλλα μὴ εὖ οἰζονομεῖ, ἀλλὰ τραγικώτατός γε τῶν ποιητῶν φαίνεται. Plutarch. Mor. T. p. 373 considers that the quality of σοφία is to be attributed to Euripides, that of λογιότητα to Sophokles. In one point only perhaps do all the three tragedians agree, and that is that while they mention and seem to believe in many immoralities when speaking of the divinities in general, with one accord they appear to agree in representing the supreme Godhead in the abstract as a holy and divine, blameless and pure, conception. This has been well remarked by Hermann in his *Dissertatio de Aeschyli Prometheo Soluto* (Opuseula, vol. IV, p. 256): "Immo illud admirari oportet, quod quum de singulis Diis indignissima quaeque crederent, tamen ubi sine certo nomine Deum dicebant, immunem ab omni vitio, summamque sanetitate praeditum intelligebant." We must not overlook the words of Cicero Tusc. Disp. II, 10. §. 23, "Veniat Aeschylus, non poeta solum, sed etiam Pythagoreus. Sic enim accepimus. Quo modo fert apud eum Prometheus dolorem, quem exceperit ob furtum Lemnium, unde ignis eluet mortalibus clam divisus; eum doctum Prometheus clepsisse dolo, poenasque Jovi futo expendisse supremo." The dictum of Macaulay that "the business of the dramatist is to keep himself out of sight, and to let nothing appear but his characters. As soon as he attracts notice to his personal feelings, the illusion is broken" is, in the main, true, and his succeeding remarks on the Greek Drama and the Tragedians, though lengthy, are worth quoting. He says "But this species of egotism, though fatal to the drama is the inspiration of the ode. It is the part of the lyric poet to abandon

himself, without reserve, to his own emotions. Between these hostile elements many great men have endeavoured to effect an amalgamation, but never with complete success. The Greek Drama—sprang from the Ode. The dialogue was engrafted on the Chorus, and naturally partook of its character. The genius of the greatest of the Athenian dramatists co-operated with the circumstances under which tragedy made its first appearance. Aeschylus was, head and heart, a lyric poet. In his time, the Greeks had far more intercourse with the East than in the days of Homer; and they had not yet acquired that immense superiority in war, in science, and in the arts, which, in the following generation, led them to treat the Asiatics with contempt. From the narrative of Herodotus it should seem that they still looked up, with the veneration of disciples, to Egypt and Assyria. At this period, accordingly, it was natural that the literature of Greece should be tinctured with the Oriental style. And that style, we think, is discernible in the works of Pindar and Aeschylus. The latter often reminds us of the Hebrew writers. The book of Job, indeed, in conduct and diction, bears a considerable resemblance to some of his dramas. Considered as plays, his works are absurd; considered as choruses, they are above all praise. If for instance, we examine the address of Klytaemnestra to Agamemnon on his return, or the description of the seven Argive chiefs, by the principles of dramatic writing, we shall instantly condemn them as monstrous. But if we forget the characters, and think only of the poetry, we shall admit that it has never been surpassed in energy and magnificence. Sophokles made the Greek drama as dramatic as was consistent with its original form. His portraits of men have a sort of similarity; but it is the similarity, not of a painting but of a bas-relief. It suggests a resemblance, but it does not produce an illusion. Euripides attempted to carry the reform further. But it was a task beyond his powers, perhaps beyond any powers. Instead of correcting what was bad, he destroyed what was excellent. He substituted crutches for stilts, bad sermons for good odes." Macaulay also flippantly adds that the caresses which Milton's admiration for Euripides led him to bestow on "sad Elektra's

poet" sometimes reminded him of the beautiful Queen of Fairy-Land kissing the long ears of Bottom. Truly, a beautiful comparison and estimate, and, it is to be hoped, original. And here, once for all, I protest warmly against the sneering and disparaging tone which such a really great critic and historian assumes towards Euripides. Such expression of animosity is not only unseemly in a professed critic, but it is taking too much on himself for Macaulay to set himself up as a judge of the compositions and sentiments of a poet of a country at once the cradle, home, and grave of ancient literature and art. When the late lamented K. O. Müller (himself a perfect scholar, and, though no admirer of Euripides, at least, I believe, an honest and candid critic) published his *Eumenides of Aeschylus* in 1833, it was sharply attacked by the great Hermann. Müller in his Preface to the *Eumenides* anticipates this, and well remarks "But I must enter my most decided protest before hand against Hermann's setting me right before the public with a dictatorial sentence, like a judge who has been asked his opinion, before he has convinced us that in the slightest degree he clearly conceives the connexion of thought of the plan of one tragedy of Aeschylus, or even of any one work of ancient poetry—a conception to the attainment of which, in our opinion, the efforts of philology at the present day ought chiefly to be directed" (*Life of Müller* by Dr. Donaldson). Undoubtedly it is the nature of man to follow a cuckoo cry; critics and scholars will, to save themselves the trouble of thought and research, join in a chorus of animadversion. But there are some who boldly place themselves apart from their compeers, form their own judgment, and abide by it. I do not for a moment wish to deny that Euripides has faults or to condemn everyone who differs from me on such a nice point as this. But it is not fair to follow the dictum of one or two great scholars. Schlegel was undoubtedly an able critic, but "*humanum est errare*". Moreover scholars, I think, of all men, are most tenacious of their own views. Hermann, as we have seen above, erred, and in his error was followed by most of his disciples. In taking such a pronounced view of Euripides' merits and position I can scarcely fail to offend many, but I

ask any student, truth-seeking and unbiassed, to study Euripides quietly, not reading as if for a race, but pondering and weighing, and then answer if he coincides in Schlegel's estimate of his works. I am glad to find Mr. Paley, whose utterances carry with them the weight of authority, pronouncing, though I think rather timidly, against the sweeping assertions of immorality and other charges brought against Euripides. Perhaps we may put Euripides' merits in a clearer light by comparison. The Aeschylus of tragedy is in many respects similar to the Phidias of sculpture. Phidias was intent upon the general aspect and perfect fidelity of his statue, without any very strong regard for beauty. Sophokles in like manner may be compared with Praxiteles, who, neglecting or not caring to produce a great effect, strove rather after perfect beauty. Euripides finds a parallel in Lysippus, who unable to surpass the grandeur of Phidias or the perfect beauty of Praxiteles, devoted himself to develop other subordinate beauties, partially held in solution in the work of Praxiteles. Again, in painting, the two parallels are Aeschylus and Giotto Romano. Giotto, like his parallels Phidias and Aeschylus, was intent upon expressing his subjects forcibly and with no thought but majesty. Raphael advanced a step further and like Sophokles and Praxiteles combined strength and beauty. Lastly Correggio the counterpart of Euripides on his coming finds all the work done. He can only develop subordinate beauties. To use the words of the writer in the *Westminster Review* "The Christian mythus has been adequately set forth by his predecessors. He is driven to become the thaumaturgist of chiaroscuro, the audacious violator of unity in composition, the supreme painter of erotic paradise." In architecture the style of Aeschylus is like the rugged and sublime Norman architecture, that of Sophokles resemble the more pointed and refined style, while Euripides' style is highly decorated, florid and extravagant. In conclusion I will quote Hermann's review of the three great Attic tragedians in his preface to *Hek.* p. XIV, "Stupent omnes Aeschyli vim et magnitudinem et grandiloquentiam, aliquando illam subtumidam; cuius Martius incessus animis legentium robor, violenti impetus metum et horrorem inspirant. Admiramur decorem

gravitatem Sophoclis, suavi aequabilitate temperatam, quae neque exuberat aut effraenata ruit, neque remittit, aut desiderari nervos patitur, sed ubique nitida est, elegans, polita—Euripidis versatile et diversissimis argumentis aptum ingenium meminimus ante multos annos Goethium in sermone quodam, quum ego Aeschylum et Sophoclem anteferrem, multa cum laude praedicare. Manebit merito haec laus Euripidi, etiam si non ejus sit solius propria. Certe, ut Sophocleae quas habemus fabulae inter se similiores sint, at in totidem Aeschyleis admirabilis est inventionis, morum, animi affectionum tum in diverbiis tum in canticis varietas et dissimilitudo. Euripidi, quamvis eximia praedito indole, tamen a natura neque Sophoclis illa moderata gravitas, neque Aeschyli insita erat divina vis atque elatio. Itaque in molliores sensus quam in vehementes animi motus proclivior, mores hominum, ut Aristotelis verbis utar, magis quales sunt, quam quales esse debent, imitando expressit, isque etiam orationis color est.”

THE MEDEA.

The *Medea* was acted in B. C. 431, the year after the commencement of the Peloponnesian War, in the archonship of Pythodoros, Ol. 87. 2. With it comprising the tetralogy were the *Philoktetes*, and *Dietyes* with the *Theristae* as a satyric drama. Though the earliest but one of our poet's extant plays, it is far superior to any of the later plays. It was much read in the middle ages, though not so much as the *Phoenissae*, *Orestes*, or *Hekuba*. Almost every existing manuscript of Euripides contains this play. And with respect to the origin of our present MSS. I agree with Kirchhoff who considers that all the extant plays and scholia of Euripides are derived from an archetypus containing the recension of some grammarian of unknown date, probably of the ninth or tenth century. From this archetypus it appears that two classes of MSS. were transcribed, one class containing all the plays of the archetypus, another containing only seven (or, as Kirchhoff thinks, nine) selected plays, selected by Byzantine grammarians, for general reading in schools, because as the

study of Greek literature was going down at Byzantium, it was desirable to reduce the number of plays read. Hence it is that we have only seven plays of Aeschylus and seven of Sophokles preserved, while we have eighteen of Euripides, which clearly goes to prove that Euripides was the most popular poet. Of Euripides the seven selected were the Hek. Orest. Phœn. Med. Hipp. Alk. Andr. Probably also the same number of Aristophanes' plays was selected, perhaps those found in the Ven. MS. viz. Nubes, Ranae, Aves, Pax, Vesp., Plutus, Equit. The plays selected were generally ones considered most suitable for scholastic purposes, without any regard to their chronology. Numerous worthless MSS. of these plays were written, and the genuine and ancient scholia were augmented with useless and nonsensical additions and remarks by the late Byzantine grammarians. At a later period, even the seven plays were found to be too many, and finally three of each author were selected, of Aeschylus the Prom., Theb., and Pers.; of Sophokles the Ajax, Elekt., and Oed. Rex; of Euripides the Hek., Orest., and Phœn.; of Arist. the Plut., Nub., and Ranae. This will account for the great majority of late MSS. containing only these three plays of each poet. The Medea is contained in most of the best MSS. but not in the most valuable of all, a MS. in the library of St. Mark, Venice. Our play however is found in Cod. Vat. Elmsley's Rom. A; in Cod. Havn., and in Cod. Par. which are all of the first importance. But the MSS. are not the only evidences for the text. The Medea is well supplied with scholia, many of which are ancient and valuable and it frequently happens that either in the lemma of the scholion or in the note itself the true reading is preserved where MSS. are at fault. Besides these helps we have the Aldine edition published at Venice A. D. 1503, and a still earlier edition that of J. Lascaris brought out at Florence in the year 1496, containing the Medea, Hippolytus, Alkestis, and Andromache, respecting which Porson (Pref. to Med. ed. I, 1801) says "hanc editionem, cum et rarissima sit, et impenso pretio veneat, summa cum religione, ne dicam superstitione, contuli." Another aid by no means useless is to be found in the drama of the Christus Patiens, falsely attributed to Gregory

Nazianzenus, which consists of verses taken from Euripides' plays, chiefly the *Troades*, *Medea*, *Bacchae*, and *Pseudo-Rhesus*, patched up together with few changes. We will now proceed to discuss the merits of the play itself. It is free from the faults observable in most of the other plays of Euripides, viz. the want of connection between the choral odes and the action of the play, the resolution of the feet in the strophes and antistrophes, the laxity of the metre of the senarius, the needless introduction of the *deus ex machina*, and the involved plots of other plays. As it is one of the earliest so assuredly it is by far the best of all Euripides' extant plays. It is equal to the *cæf d'or* of Sophokles or Aeschylus, and not even the greatest detractors of Euripides could fail to see its beauty. Schlegel however who cannot resist the temptation of a hit at Euripides, says with reference to the scene between Aegeus and Medea beginning at v. 663, "that nothing but complaisance to Athenian antiquity could have persuaded him to interpolate his poem with this frigid scene." One remarkable thing in the *Medea* is the large number of verses repeated. Dindorf has enclosed these in brackets in places where they are repeated and so do most other critics. Klotz alone persistently defends them. It is not unlikely that a *second* edition of the play existed, and these verses may have been added by Euripides or by his son, a not improbable hypothesis, or they may be due to the recensions and interpolations of the Byzantine grammarians. The *Medea* and *Hippolytus* are the masterpieces of Euripides, in each the passion of one individual is the mainspring of the drama. Neither Shakspeare's "*Othello*" nor Goethe's "*Faust*" has a more complete internal motive, or external harmony of form. Apart from all ideas of Nemesis, separated from all antecedents of ancestral crime and retribution, *Phaedra* and *Medea* work out the fates in store for them by their violent passions and self-willed dispositions. *Phaedra* loves *Hippolytus*, the *Paladin* of ancient chastity, the cold and pure follower of the huntress *Diana*. *Hippolytus* coldly declines her advances, rejects her proffered love, and leaves her. She dies by her own hand, and leaves a letter accusing *Hippolytus* of a design upon her virtue.

Theseus at this moment returns, finds his wife still hanging, reads the letter, upbraids Hippolytus, curses, and banishes him. Hippolytus protests, but in vain, and finally leaves his father's presence, and prepares for his final departure. How beautiful the following farewell [γ. 1092—1101],

ὦ φιλότατη μοι δαιμόνων Αἰητοῦς κόρη,
 σύνθαψε, συγκύναγε, φευξόμεσθα δὴ
 κλεινὰς Ἀθήνας. ἀλλὰ χαίρει', ὦ πόλις
 καὶ γαῖ' Ἐρεχθέως· ὦ πέδον Τροιζήνιον,
 ὡς ἐγκαθηβᾶν πόλλ' ἔχεις εὐδαίμονα,
 χαῖρ'· ὅσταντον γάρ σ' εἰσορῶν προσφθέγγομαι.
 ἴτ', ὦ νέοι μοι τῆσδε γῆς ὁμήλικες.
 προσείπαθ' ἡμᾶς καὶ προπέμψατε χθονός·
 ὡς οὔ ποτ' ἄλλον ἄνδρα σωφρονέστερον
 ὄψεσθε, κεί μὴ ταῦτ' ἐμῷ δοκεῖ πατρί.

Soon a messenger comes in and announces the dreadful calamity that has befallen Hippolytus. The miserable and ill-fated hunter is now brought in wounded and bleeding to death, when Artemis appears. She reconciles the father and son, Hippolytus dies slowly in the arms of Theseus, and the play ends. The appearance of the goddess rather as a lady of glorious power than as a divine person, her hatred to Aphrodite, and the concluding words of her address to Hippolytus and his father, all tend to close in a fitting manner one of the finest of ancient dramas. Not so would the religious, destiny-believing Aeschylus, or the ideal moralist Sophokles, have wound up the action of the play. But neither would have drawn a more touching scene. When we turn to the "Medea", we stand upon different ground. Medea daughter of Aetes and Eidyia, and descended from Helios, lived in the far-off land of Aea (identified with Kolchis by the later Greeks). Thither came Iason and the Argonauts, demanding of Aetes the golden fleece. Medea by her magic arts procured for them the fleece, and went off with Iason. They were married, had two children and were living in Korinth when the play opens. From the opening verses to the end of the play Medea is the one prominent figure. All the other characters are minor satellites revolving each in his own circle round the great cen-

tral object. The play opens with the appearance of Medea's nurse, and after some conversation with the *Xóros*, Medea is entreated to come out of her house. At the request of the Chorus she does so. Pale, outwardly cold, and terrible, she stands before them. In tones calm at first but warming into passionate earnestness she bewails her lot, indulges in some very appropriate remarks on the general unhappiness to which women are born, and winds up by requesting the Chorus to keep silence about her plans, a request to which the Chorus, rather improperly I think, accedes. Then Kreon enters, announces the decree of banishment, and orders her to be gone. She intercedes for a day and obtains her request. After Kreon leaves the stage, she tells the Chorus her plans and intentions, after which the *Xóros* is a beautiful ode laments the perversion of justice and Medea's unhappy lot. Iason now enters and offers Medea assistance in her exile. In a passionate and fiery speech, every line of which betrays the burning feelings of a dishonoured wife, she accuses Iason of ingratitude and faithlessness, to which charges he answers in a sophistical speech, full of clever subtleties. She scorns his assistance and bids him depart. Then comes a choral ode of the mischief of immoderate passion, and the charms of peaceful affection, winding up with a denunciation of persons like Iason, whose nature it is "not to honour their friends by opening to them the pure recesses of their minds". Byron in his "Hours of Idleness" has beautifully paraphrased this ode. From his version I venture to quote the following verses—

- (1) But if affection gently thrills
The soul by purer dreams possessed
The pleasing balm of mortal ills
In love can soothe the aching breast.
- (2) If thus thou comest in disguise
Fair Venus, from thy native heaven
What heart, unfeeling, would despise
The sweetest boon the gods have given.
- (3) But never from thy golden bow
May I beneath the shaft expire
Whose creeping venom, slow and sure
Awakes an all-consuming fire.

- (4) Ye racking doubts, ye jealous fears
With others wage internal war
Repentance, source of future tears
From me be ever distant far.
- (5) May no distracting thoughts destroy
The holy calm of sacred love
May all the hours be winged with joy
Which hover faithful hearts above.
- (6) Fair Venus on thy myrtle shrine
May I with some fond lover sigh
Whose heart may mingle pure with mine
With me to live, with me to die.
- (7) My native soil, beloved before
Now dearer as my peaceful home
Ne'er may I quit thy rocky shore
A hapless banished wretch to roam.
- (8) This very day, this very hour
May I resign this fleeting breath
Nor quit my silent humble bower
A doom to me far worse than death.
- (9) Have I not heard the exile's sigh
And seen the exile's silent tear
Through distant climes condemned to fly
A pensive weary wanderer here.
- (10) Ah hapless dame no sire bewails
No friend thy wretched fate deplores
No kindred voice with rapture hails
Thy steps within a stranger's doors.
- (11) Perish the fiend whose iron heart
To fair affection's truth unknown
Bids her he fondly loved depart
Unpitied, helpless, and alone.
- (12) Who ne'er unlocks with silver key
The milder treasures of his soul
May such a friend be far from me
And ocean's storms between us roll.

After this Aegeus appears on the stage, and holds a lengthened conversation with Medea in which he informs her of his reason

for coming to Korinth, and she in turn tells him of her husband's conduct. She then entreats him to have compassion on her, and afford her a refuge at Athens when she shall leave Korinth, promising that he shall have children born him if he consents. Influenced as he says both by her promises and through fear of offending the gods by refusing shelter to a suppliant, he consents. She binds him by a powerful oath, and then bids him depart. Then follows a revelation of all her plans and hopes for the destruction of Kreon and Glauke, ending with a confession of her error in leaving her father's home to follow Iason, and expressing her determination to punish him and his new bride. This is succeeded by one of the most beautiful choral odes penned by Euripides. The Chorus begin by expatiating on the valour, wisdom, and greatness of the Athenians, a subject intimately connected with the action of the play, since Aegeus, Medea's *πύργος ἀσφαλῆς*, was king of Athens. The Chorus then glide into expressions of wonder as to how "the city of sacred streams" can receive Medea, the murderess and unholy woman. They entreat her to consider anew her design, and not to slay her children, asking how can she ever be bold enough to go about such a deed with such unfeeling disposition, and wondering whether she will be able, when her children fall in supplication at her feet, to slay them with her own hand. After this Iason enters, having been summoned by one of Medea's attendants, and requests to know her pleasure. She begs forgiveness for her former language and conduct and promises to be better for the future. Iason approves of the change, and adopts all her views unsuspectingly. She asks him to request of Glauke that she will entreat Kreon to allow Medea's two children to remain in Korinth. He promises to do so, and she then sends off some presents (secretly smeared with phosphorus) to Glauke, to aid Iason's request. The Chorus, hitherto weakly silent upon Medea's atrocious plans, now bewail the fate of the children, of Glauke, and the unhappy state of Iason, closing with a lament for Medea and the grief that she will experience when she slays her children. Enter the *Head*, announcing that Medea's children have been reprovied from banishment, also

that the bride has received her presents. At this Medea weeps but presently dries her tears, and breaks forth into that last speech of hers, the triumph of Euripidean pathos, the *chef d'œuvre* of "the most tragic of all the poets" v. 1019—1080. She commences by addressing her children a long farewell. *They* have a city and home, but *she* must go in exile to another land, before she could have greeted their brides, and seen them happy. In vain did she bring forth children, in vain did she suffer the pangs of childbirth. And yet at one time she had hopes that they would cherish her in old age, and when dead decently compose her limbs. Why do her children look so at her? She has no resolution, she cannot kill them. She will take them with her, why should she render herself wretched by grieving their father. And yet she must not be an object of ridicule. She must be brave. To think of her speaking or even thinking soft words. No, her children shall go within the house, "and he who may not be present at my solemn sacrifice—let him see to it. My hand shall not falter." Yet let her spare her sons, and take them into exile. No, by all the gods of Hades this shall never be. "My children shall not be insulted by their enemies. Die they must, and so I who bore them, will also slay them. Even now Glauke is perishing, that I know. But since I must go a dreary journey, and intend to send my children on a still more dreary one, I wish to embrace my sons." This she does, and finally concludes her pathetic monologue, which is succeeded by the Chorus, who indulge in several sententious reflections, and consider for certain reasons adduced that childless persons are the best off. A messenger here announces Glauke's death and details the manner of her destruction. Medea then goes to slaughter her children, and the Chorus invoke the gods to stop her, and lament the fury of her mind. After this the voices of the children are heard inside, imploring help. The Chorus discuss whether they will go to their help, and relate the story of Ino and the destruction of her and her offspring. Iason now comes on the stage seeking to protect his children, and essays to get into the house. Medea appears, warns him off, and then follow mutual recriminations.

Medea foretells Iason's death and the play ends. Medea is not what we call an unprincipled woman, she is a real heroine. From her first appearance till her departure in her aerial car to Aegeus at Athens she is thoroughly heroic, there is nothing base or contemptible about her. Our sympathies are enlisted with consummate skill for the abandoned and forlorn young wife, the girl who left all she held dear upon earth, who even committed crimes of almost unparalleled magnitude, for the sake of her beloved Iason. Here she is left in a distant country by her faithless husband, with two young children, the sole pledges of their mutual love. She is ordered to depart and leave the country, her husband comes, coldly tells her she deserves all her misery, speciously glosses over his own conduct, his betrayal and abandonment of one whose natural protector he was, and winds up by offering her assistance. Her strength of mind and resolution, her determination to do all and suffer all if only she can avenge herself of her enemies, is thoroughly tragical and Euripidean. In his delineations of such characters as Medea, Phaedra, Agaue in the *Bacchae* and others Euripides is particularly happy. He is more on his own ground than either of the other tragedians. Longinus *De Sublim.* XV remarks, ἔστι μὲν οὖν φιλοπονώτατος ὁ Εὐριπίδης δύο ταυτὶ πάθῃ, μανίας τε καὶ ἔρωτος, ἐκτραγοθεῖσθαι, καὶ τούτοις, ὥς οὐκ οἶδ' εἴ τις ἕτερος ἐπιτυγέσταιος. When we turn to Iason we meet with an entirely different character. Euripides has here sketched a type of the average Athenian of his day, and there is nothing more remarkable about Euripides than his fondness for national character-painting *en masse*. Thus we must not credit Euripides with Iason's sentiments or disposition. Undoubtedly every great poet and novelist sketches in some one of his characters or writings his own self, but as a rule, it is the Chorus which speaks Euripides' sentiments and not the actors, except such *beaux idéals* as Theseus. Iason is a real villain, a plotter and cold hearted wretch glossed and varnished with a surface coat of sophistical tongue-arguments, base and spurious like counterfeit coin. He forgets all Medea's crimes and love for him. We must remark the irony (εἰρωνεία) in the treatment of Iason's character. The Greek

poets could not produce an unknown conclusion to their plays, or a surprise, so they used a fine power of thought, and made the speaker assume an entirely different idea of affairs to what was the reality. In *Medea* see v. 901 sq. especially v. 914—21. This subtlety of thought must have been very pleasing to Athenians. A similar irony is observable to some extent in Sophokles. This irony in Euripides has been remarked by Ribbeck, and in Sophokles by Wunder and others. As the writer in the *Westminster Review* ably remarks "He only wishes to be rid of the fell woman and to live a peaceful life with innocent home-keeping folk. But on one thing Iason has not reckoned—on the awful fury of his old love, he forgets how she wrought by magic and by poison in his need, and how in her own need she may do things terrible and strange. In the same way we often think that we will lightly leave some ancient, strong, habitual sin, of old time passionately cherished, of late grown burdensome, but not so easily may the new pure life be won. Between our souls and it there stands the fury of the past." The nurse and Paedagogue are only secondary characters, both are full of anxious, praiseworthy solicitude for their charges, both are slaves, but "the calamities of their masters are a source of grief to them also." Euripides generally speaks well of the slave. He looked upon him as a man, and endeavoured to elevate and better his social status. Kreon is also only a secondary character. He is a tyrant, in the strictly Greek sense of the word, but is not overbearing. He listens to Medea's entreaties, is short, sharp, and abrupt in his manner, but resolute, upright, and not incapable of kind feeling. Aegeus is one of the principal characters. He is to Medea the *πύργος ἀσφαλής* hoped for in v. 389. He is not warm in Medea's favour, she must come herself to Athens, he will not take her from Korinth. He is selfish, guided only by interested motives, but still he is not bad. There is a wide difference between the characters of the Athenian Aegeus and the Spartan Menelaus as sketched by Euripides in the *Medea* and *Orestes*. The play could scarcely be managed without the presence of Aegeus or some such character, hence Schlegel's objection to his introduction and the

scene between him and Medea v. 663 sq. is of little weight. This play with the Alkestis and Supplikes are the only Greek tragedies in which children speak. In our play the two parts of the children (v. 1271—72, 1277—78) might be given to one and the same actor, and it is very remarkable that these very plays, the Medea and Alkestis, are the only two plays of Euripides in which a third actor is not required for the representation of the adult characters. The plans and devices by which a fourth actor is dispensed with in most of the other plays, are in these used to exclude the *third* actor. The whole plot of the play is admirably worked up, and in conclusion I will say that if the province of tragedy is to represent demigods and heroes devoid of all human failings and passions, as some assert is the case, then indeed and then only is Euripides inferior to his predecessors. But many people maintain, and I think justly, that the object of tragedy is to depict faithfully scenes of violent emotion and passion, of good and evil sentiment, and in fact to represent the feelings and ideas of mankind. If this be so, and if good views and moral sentiments count for anything, Euripides must stand at the head of Greek Tragic Art. 

ABBREVIATIONS.

Conj.	= conjecture
Ed.	= edition
Cf.	= confer
Comp.	= compare
Elms.	= Elmsley
Hdt.	= Herodotus
Dat.	= dative
Expl.	= explains <i>or</i> explanation
Suppl.	= supply
Act.	= active
Constr.	= construction.

The other abbreviations will explain themselves.

M H Δ E I A.

Τ Π Ο Θ Ε Σ Ι Σ.

Ἰάσων εἰς Κόρινθον ἔλθων, ἐπαγόμενος καὶ Μήδειαν, ἐγ-
γνᾶται τὴν Κρέοντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύ-
κην πρὸς γάμον. μέλλουσα δὲ ἡ Μήδεια φυγαδεύεσθαι ὑπὸ
Κρέοντος ἐκ τῆς Κορίνθου, παραιτησαμένη πρὸς μίαν ἡμέραν
μεῖναι, καὶ τυχοῦσα, μισθὸν τῆς χάριτος δῶρα διὰ τῶν παίδων
πέμπει τῇ Γλαύκῃ ἑσθῆτα καὶ χρυσοῦν στέφανον, οἷς ἐκείνη χρη-
σαμένη διαφθείρεται· καὶ ὁ Κρέων δὲ περιπλακεῖς τῇ θυγατρὶ
ἀπώλετο. Μήδεια δὲ τοὺς ἑαυτῆς παῖδας ἀποκτείνασα ἐφ' ἄρ-
ματος δρακόντων πετρωτῶν, ὃ παρ' Ἡλίου ἔλαβεν, ἔποχος γενο-
μένη ἀποδιδράσκει εἰς Ἀθήνας, καὶ κτεῖσε Αἰγεί τῷ Πανδίωνος γα-
μεῖται. Φερεζύδης δὲ καὶ Σιμωνίδης φασὶν ὡς ἡ Μήδεια ἀνε-
ψήσασα τὸν Ἰάσωνα νέον ποιήσκει. περὶ δὲ τοῦ πατρὸς αὐτοῦ
Αἴσωνος ὁ τοὺς Νόστους ποιήσας φησὶν οὕτως·

Αὐτίκα δ' Αἴσωνα θῆκε φίλον κόρον ἠβώοντα,
γῆρας ἀποξύσασα ἰδυίῃσι πραπίδεςσαι,
φάρμακα πόλλ' ἔψουσ' ἐπὶ χρονείοισι λέβησιν.

Αἰσχύλος δ' ἐν ταῖς Διονύσου Τροφοῖς ἰστορεῖ ὅτι καὶ τὰς Διο-
νύσου τροφούς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψήσασα ἐνεοποίησε.
Στάφυλος δὲ φησὶ τὸν Ἰάσωνα τρόπον τινα ὑπὸ τῆς Μηδείας
ἀναιρεθῆναι· ἐγκτελεύσασθαι γὰρ αὐτὴν οὕτως ὑπὸ τῇ πρῶτῃ
τῆς Ἀργοῦς αὐτὸν κατακοιμηθῆναι, μελλούσης τῆς νεῶς διαλῦ-
σθαι ὑπὸ τοῦ χρόνου· ἐμπεσούσης γοῦν τῆς πρῶτης τῷ Ἰάσωνι,
τελευτῆσαι αὐτόν.

Τὸ δρᾶμα δοκεῖ ὑποβαλέσθαι παρὰ Νεόφρονος διασκευάσας,
ὡς Αἰκαίωχος ἐν τοῖς περὶ τοῦ τῆς Ἑλλάδος βίου καὶ Ἀριστοτέ-
λης ἐν ὑπομνήμασι. μέμφονται δὲ αὐτῷ τὸ μὴ περιπλακῆναι τὴν
ὑπόκρισιν τῇ Μηδείᾳ, ἀλλὰ πεσεῖν εἰς δάκρυα, ὅτε ἐπιβοῦλευσεν
Ἰάσωνι καὶ τῇ γυναίκῃ. ἐπαινεῖται δὲ ἡ εἰσβολὴ διὰ τὸ παθητικῶς
ἄγαν ἔχειν, καὶ ἡ ἐπιξεργασία, Μηδ' ἐν ῥάπαισι, καὶ τὰ ἐξῆς
ὅπερ ἀγνοήσας Τιμαχίδας τῷ ἐστέρω φησὶ πρώτῳ μετρηθῆσαι, ὡς
Ὅμηρος·

εἵματά τ' ἀμφιέσασα θυώδεια καὶ λούσασα.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΤΟΥ ΓΡΑΜΜΑΤΙΚΟΥ.

Μήδεια διὰ τὴν πρὸς Ἰάσονα ἔχθραν τῷ ἐκείνῳ γεγαμημένην Γλαύκην τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοντα καὶ τοὺς ἰδίους υἱοὺς, ἐξωρίσθη δὲ Ἰάσονος Αἰγὴ συνοικήσουσα. παρ' οὐδετέρῳ κείται ἢ μυθοποιῶ.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Κορίνθῳ, ὃ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν πολιτίδων. προλογίζει δὲ τροφὸς Μηδείας. ἐδιδάχθη ἐπὶ Πυθοδώρου ἄρχοντος Ὀλυμπιάδος πζ' ἔτει α'. πρῶτος Εὐφορίων, δεύτερος Σοφοκλῆς, τρίτος Εὐριπίδης Μηδεία, Φιλοκτήτῃ, Λίκτυι, Θερισταῖς σατύροις. οὐ σώζονται.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΤΡΟΦΟΣ.

ΠΑΙΔΑΓΩΓΟΣ.

ΜΗΔΕΙΑ.

ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ ΠΟΛΙΤΙΔΩΝ.

ΚΡΕΩΝ.

ΙΑΣΩΝ.

ΑΙΓΕΥΣ.

ΑΓΓΕΛΟΣ.

ΠΑΙΔΕΣ ΜΗΔΕΙΑΣ.

The scene lies at Corinth, before the palace of Iason.

Μ Η Δ Ε Ι Α.

ΤΡΟΦΟΣ.

Εἰδ' ὄφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος
 Κόλχων ἐς αἶαν κυανέας Συμπληγάδας,
 μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε
 τμηθεῖσα πεύκη, μηδ' ἐρετμῶσαι χέρας
 ἀνδρῶν ἀρίστων, οἳ τὸ πάγχρυσον δέρος 5
 Πελίας μετῆλθον. οὐ γὰρ ἂν δέσποιν' ἐμῇ
 Μήδεια πύργους γῆς ἔπλευσ' Ἰωλκίας,
 ἔρωτι θυμὸν ἐκπλαγεῖσ' Ἰάσονος,
 οὐδ' ἂν κτανεῖν πείσασα Πελιάδας κόρας
 πατέρα κατῴκει τήνδε γῆν Κορινθίαν 10

1. The prologue is spoken by Medea's nurse, and as usual informs the spectators of what has taken place up to the time of the appearance of the speaker. Ἀργοῦς σκάφος is put by periphrasis for the ship itself, see v. 477. εἰδ' ὄφελ' expresses a wish "would that the Argo had not winged her way &c." See Soph. Phil. 969, οἷμοι, τί δράσω; μή ποτ' ὄφελον λιπεῖν τὴν Σκύρον. The same formula is used with the pres. Infin. of actions which should have taken place, but have not. κυανέας is "dark blue" referring to the gloomy appearance of the Symplegades, which were two rocks at the mouth of the Euxine, said to meet together and crush passing vessels. This is explained by the fact of the channel widening as the ship came near, and so the sailors were afraid the rocks might clash.

4. ἐρετμῶσαι "caused to row" so

Hesych expl. by κόπαις ἀρμόσαι. πεύκη is grammatically the subject to the verb. ἐρετμ. so πολεμῶ = I cause to fight, πολεμέω = I fight. ἀνδρῶν ἀρίστων "the best men", among whom were Herakles and Theseus. πάγχρυσον δέρος is the golden fleece said to be guarded by a dragon.

6. Πελίας. "For Pelias" the dative commodi. The force of μετῆλθον is "went after", "came in search of". So Alkest. 66, Εὐρύσθεος πέμψαντος ἵππειον μέτα (= to fetch) ὄχημα. οὐ γὰρ ἂν—"For then my mistress Medea would not have sailed to the towers of the Iolchian land". πύργους is the accus. of motion towards a place. See 681, 920 infra; Troad. 883, πέμψομένην τιν' Ἑλλάδα.

8. "Smitten as to her soul (accus. of reference) with love for Iason". Compare Hipp. 38 καὶ ἐκπιπληγμένη κέντροις ἔρωτος.

ξὺν ἀνδρὶ καὶ τέκνοισιν, ἀνδάνουσα μὲν
 φρυγῇ πολιτῶν ὧν ἀφίκετο χθόνα,
 αὐτὴ τε πάντα συμφέρουσ' Ἰάσωνι,
 ἥπερ μεγίστη γίνεται σωτηρία,
 15 ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατῇ.
 νῦν δ' ἐχθρὰ πάντα, καὶ νοσεῖ τὰ φίλτατα.
 προδοὺς γὰρ αὐτοῦ τέκνα δεσπότην τ' ἐμὴν
 γάμοις Ἰάσων βασιλικοῖς εὐνάζεται,
 γήμας Κρέοντος παῖδ', ὃς αἰσυνμῇ χθονός.
 20 Μήδεια δ' ἡ δύστηνος ἡττομένη
 βοᾷ μὲν ὄρκους, ἀνακαλεῖ δὲ δεξιὰς,
 πίστιν μεγίστην, καὶ θεοὺς μαρτυρεται
 οἷας ἀμοιβῆς ἐξ Ἰάσονος κυρεῖ.
 25 κεῖται δ' ἄσιτος, σῶμ' ὑφείσ' ἀλγηδόσι,
 τὸν πάντα συντήγουσα δακρύοις χρόνον,

11—12. "Pleasing indeed by her flight the citizens to whose land she came". μὲν is answered by νῦν δ' ἐχθρὰ πάντα in 16 inf. πολιτῶν is attracted into the case of the relative ὧν. For this constr. see Herakl. 68, ἐγὼ δὲ τοῦσδε—ἄξω νομίζων σὺν ἐρ εἰς Εὐρυσεθῆως. ἀνδάνειν governs a dat. in Alkest. 1108, νύκτα νῦν, οὐ μὴν ἀνδάνοντά μοι ποιεῖς. Hence Porson proposed to read πολίταις.

13—14. "Agreeing with and accommodating herself to Iason in all things." See Wunder's note on Soph. Phil. 627. For a similar sentiment to this one see Sallust. Cat. cap. 20. 15, nam idem velle atque nolle, ea demum firma amicitia est. For συμφέρειν (= consentire) see Arist. Lys. 166, ἀνῆρ. ἐὰν μὴ τῇ γυναικὶ συμφέρῃ.

16. νοσ. τὰ φίλτ. "The dearest ties are weakened." See Alkest. 340, σὺ δ' ἀντιδοῦσα τῆς ἐμῆς τὰ φίλτατα ψυχῆς ἴσσωσας, (where the expression τὰ φίλτατα = τὸν βίον). The word δεσπότην is connected with πότνια and πόσις, also with the Latin "possum" (potis=sum) and "potestas". The more common form is δέσποινα, found in the Odyssey, but neither forms in the Iliad.

19. αἰσυνμῇ "is prince of". Hesyech. expl. by βασιλεύει, ἄρχει. The word is not found elsewhere, and is connected with αἶσα and αἰσυνμήτης used by Homer for βραβεύς. It governs the same case as βασιλεύειν. Κρέον. παῖδ. = Glauke.

21. ὄρκος is an oath taken by words, βωμὸς one by victims, πίστις one by joining of hands. See Arist. Ach. 308, οἷσιν οὔτε βωμὸς οὔτε πίστις οὐδ' ὄρκος μένει. ἀνακαλεῖν is "to recall". With δεξιὰς we must supply χειρᾶς. Thus πίστιν μεγίστην stands in apposition to both ὄρκους and δεξιὰς. Another reading is δεξιᾶς. In Herakl. 307 we have δότ' ὃ τέκν' αὐτοῖς χεῖρα δεξιὰν δότε.

22. καὶ θεοὺς—. "And calls the Gods to witness what a return she meets with from Iason." οἷας ἀμοιβ. is the regular genit. after κυρεῖν. See Ion 1269, ἐσθλοῦ δ' ἔκκυρσα δαίμονος; Iph. Aul. 1604 sq., πέμπει δ' Ἀγαμέμνων με—λέγειν ὁποίας ἐκ θεῶν μοίρας κυρεῖ.

24. κείσθαι is used, sometimes literally, to express that any person is deeply afflicted. See Hek. 496.

25. "Wasting all her days in tears from the time that she perceived she was wronged by her husband." The

ἐπεὶ πρὸς ἀνδρὸς ἦσθαι ἰδιζημένη,
 οὐτ' ὅμι' ἐπαίρουσ' οὐτ' ἀπαλλάσσουσα γῆς
 πρόσωπον· ὥς δὲ πέτρος ἢ θαλάσσιος
 κλῆδων ἀκούει νοθευομένη φίλων,
 ἢν μὴ ποτε στρέψασα πάλλεσκον δέξην 30
 αὐτὴ πρὸς αὐτὴν πατέρ' ἀποιμῶξ' ἠ φίλον
 καὶ γαῖαν οἴκους θ', οὓς προδοῦσ' ἀφίετο
 μετ' ἀνδρὸς, ὅς σφε νῦν ἀτιμάσας ἔχει.
 ἔγνωκε δ' ἡ τάλαινα συμφορᾷς ὑπο
 οἶον πατρίδας μὴ ἀπολείπεσθαι χθονός. 35
 στυγεῖ δὲ παῖδας οὐδ' ὁρῶσ' εὐφραίνεται.
 δέδοικα δ' αὐτὴν μὴ τι βουλεύσῃ νέον·

Schol. expl. *συντηχομένη* with which must be supplied τὸ σῶμα. We have *τήκει βίοτον* in 141 inf.; but in Orest. 860, τὸ μέλλον ἐξετηκόμην γόοις. *ἐπεὶ* = ex quo tempore. See Orest. 78, ἢν, ἐπεὶ πρὸς Ἰλίον ἱπλυνά; Wunder on Soph. Antig. 15. Verbs of *perceiving* &c. are followed by a participle. *αἰσθάνομαι* generally has the part. in the accus. as in 539 inf., but sometimes as here in the nomin. either as being neuter or by attraction. See Jelf Greek Gramm. §. 682—83. Readers of Virgil will remember Aen. II, 377 sensit medios delapsus in hostes. So in Milton Paradise Lost. IX, 792, "and knew not eating death".

28. "But like a rock or ocean billow does she listen when advised by her friends" meaning that she is quite inattentive. *πέτρος ἢ θαλ. κλ.* was a favorite simile among the Greeks. See 1279 inf.; Andr. 537, τί με προσπίτνεις, ἀλίαν πέτρην ἢ κῆμα λιταῖς ὡς ἰκετεύων. So Burns says "deaf as Ailsa craig".

30. "Unless when turning aside she laments to herself" ἢν μὴ πρὸς ἑαυτὴν ἐλπίσκειν is for πλὴν ὅταν. *στρέφειν* (Lat. torquere) means "to twist or turn round", *τρέπειν* (Lat. vertere) means "to turn aside from a straight course".

33. *ἀτιμ. ἔχει*. This is a common idiom, the first aorist part. with ἔχω and expresses an action finished some time ago, but of which the ef-

fect still remains. Transl. "Who having dishonoured her, keeps doing so." See 90, 778 inf.; Wunder on Soph. Philokt. 1362.

35. "What a blessing it is not to be deprived of one's country." We might almost have expected "What a sorrow it is to be deprived &c." Medea left her country voluntarily; but, so to say, she had made it too hot for her. *ἀπολείπεσθαι τινας* does not mean "to desert any thing" but "to be deprived of" it. See Orest. 80, 216; Soph. Elekt. 1169. It is worthy of remark that mankind in general when in possession of blessings and happiness, do not recognize them as such, or look upon them as the direct contrary, but when they lose them, then they become sensible of their value. The infin. is frequently put, even *without the article*, in the place of a substantive. See Alkest. 419; Herakl. 351. *χθονός* is the privative genit. governed by *ἀπολείπεσθαι*.

36. οὐδ' ὁρῶσ' εὐφραίνεται = "and is displeased at the sight of them". Literally "nor is she rejoiced at seeing them". So in 136 inf. οὐδ' ἀσπάζομαι = I am grieved at. This figure of speech is called Litotes, see on 136 inf.

37. *μὴ τι βουλ.*—"Lest she should suddenly devise some new ill". Such, as Paley has pointed out, is the force of the aorist. He compares v. 40 and 283 inf., while at 317 inf. he

βαρεῖα γὰρ φρήν, οὐδ' ἀνέξεται κακῶς
 πάσχουσ'· ἐγὼ δα τήνδε, δειμαίνω τέ νιν
 μὴ θηκτὸν ὥση φάσσανον δι' ἥπατος,
 [σιγῇ δόμους εἰσβάσ', ἔν' ἔστρωται λέχος.]
 ἢ καὶ τύραννον τόν τε γήμαντα πτάνη,
 κἄπειτα μείζω ξυμφορὰν λάβη τινά·
 δεινὴ γάρ· οὔτοι ῥαδίως γε συμβαλὼν
 ἔχθραν τις αὐτῇ καλλίνικον ἔσεται.
 ἄλλ' οἶδε παῖδες ἐκ τρόχων πεπανυμένοι

40

45

reads *βουλεύης* "lest you should be plotting" instead of *βουλευέσης*. The aorist subjunc. is used when events are merely contemplated as possible. The student should remark the attraction of *αὐτήν*. We often find the subject of the *dependant* clause in a sentence, transferred to the *principal* clause, where it stands as the object. So here we would expect *δέδοικα δὲ μή τι αὐτῇ βουλεύση νέον*. See 39, 248, 282 inf.; Andr. 645, *τί δῆτ' ἂν εἰποῖς τοὺς γέροντας ὡς σοφοί. νέον τι* is nearly equivalent to *κακόν τι* here. The Greeks when in misfortune, always feared anything new as if it were an evil, thus messengers are generally supposed to be the bearers of ill tidings. Our proverbs "No news is good news", "Where ignorance is bliss, 'tis folly to be wise" convey the same idea. See 1120 inf.; Hek. 178; Orest. 791.

38. "For morose is her mind, nor will she endure to suffer ill" *βαρεῖα* "morose", from which something dreadful is to be feared. See 809 inf.; Wunder on Soph. Œd. Rex 546. *ἀνέχεσθαι* here, as elsewhere is constructed with a part. see 74 inf.; Ilipp. 354.

39. *ἐγὼ δα* by crasis for *ἐγὼ οἶδα*. The *iota* is subscribed, because the diphthong with which *ἐγὼ* makes the crasis contains an *iota*. Thus the crasis of *καὶ εἶτα* is *καῖτα*, of *τὰ αἰσχροῦ*, *ταῖσχροῦ*; but that of *καὶ ἂν* is *καῖν*, of *καὶ ἐς*, *κάς*, the *ι* being elided. See Alkest. 841; Troad. 384.

40—43. The epithet *θηκτὸν* is

used to signify that the weapon was intended for the purpose of destruction. See Phoen. 68, *θηκτῷ σιδήρῳ δῶμα διαλαχεῖν τόδε*. Respecting the authenticity of v. 41 see Introduction. Paley wrongly refers *τύραννον* to Kreon. Elmsley had long before translated it "the princess". Herm. on grammatical grounds seems to think that *τύραννον* cannot mean "the princess". He says "Verum etsi canon grammaticus *τυραννίς, τυραννίδα* dici postulat", and proposes *τυράννους*. One M.S. having *τυράννων*, Bothe reads *τυράννω*, the two rulers, Kreon and Glauke his daughter. If v. 41 be retained *ἥπατος* will refer to Glauke not to Medea.

45. "Nor will any one engaging in hostile conflict with her sing the song of victory with impunity at any rate." *γε* here limits the assertion of the sentence by adding a condition on which the assertion would be true. For *συμβαλεῖν ἔχθραν τινί* (= *ἐχθρὸν καταστήναί τινι* as Pfugk expl.) see 522 inf.; Elekt. 906. *ῥαδίως* means "scot-free", much the same as *χαίρων* "with impunity", see on 397 inf. With *καλλίν.* we must supply *ῥάδην*, see Herakl. Fur. 180, 681, *τὰν καλλίνικον αἰείδω*; Elekt. 865. The Schol. expl. *ἡγουν στέφανον*, if this be true we must restore the old reading *οἶσεται* from *φέρεσθαι*, *ἔσεται* being the conjecture of Muretus. The simile is taken from the hymn sung in honour of the victory and conqueror.

46—48. Join *ἐκ τρόχ. πεπ.* Others construe *ἐκ τρόχ. στείχ.* The

στείχουσι, μητρὸς οὐδὲν ἐννοούμενοι
κακῶν, νέα γὰρ φροντὶς οὐκ ἀλγεῖν φιλεῖ.

ΠΛ. παλαιὸν οἴκων κτῆμα δεσποίνης ἐμῆς,
τί πρὸς πύλαισι τήνδ' ἄγουσ' ἐρημίαν 50

ἔστηκας, αὐτὴ θροομένη σαντῇ κακῇ;
πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει;

ΤΡ. τέκνων ὁπαδὲ πρέσβυ τῶν Ἰάσονος,
χρηστοῖσι δοῦλοις ξιμφορὰ τὰ δεσποτῶν
κακῶς πίνοντα καὶ φρενῶν ἀνθάπτεται. 55

ἐγὼ γὰρ ἐς τοῦτ' ἐκβέβηκ' ἀλγηδόνας
ὥσθ' ἡμερὸς μ' ὑπῆλθε γῇ τε κοῦρανῇ
λέξαι μοι λούση δεῦρο δεσποίνης τίχας.

ΠΛ. οὐπω γὰρ ἡ τάλαινα παύεται γόων;

ΤΡ. ζηλῶ σ'· ἐν ἀρχῇ πῦμα κοῦδέπω μεσοῦ. 60

prep. ἐκ is superfluous, πᾶν itself governing a genit. See Elekt. 1108, νεογνῶν ἐκ τόκων πεπανμένη; Hek. 917. But ἐκ is not superfluous if joined with στείχουσι. Hesych. expl. τρόχων by δρόμων "the course". Another reading is τροχῶν "from their hoops". οἷδε seems to denote the nurse's pointing to the children "the children there". So Alkest. 24, ἦδη δὲ τόνδε θάνατον εἰσορῶ πέλας. μητρ—"In no way mindful of their mother's misery, for the mind of the young is not wont to grieve". νέα φροντὶς "the youthful mind" = "the mind of the young". The οὐ may go either with ἀλγεῖν or φιλεῖ. Still there is a difference between "is wont not to grieve" and "is not wont to grieve". φιλεῖ "is wont", Lat. "amat". See Phoen. 847; Horace Carm. II, 3. 10.

49. Porson wrongly thought there was offence in παλαιὸν κτῆμα. The Greeks looked upon their slaves as chattels, in the same light as furniture and goods. The same sentiment obtains even in modern times among American slave holders and planters. We may transl. "O ancient and valued domestic". τήνδε is for οὕτως, see on 156 inf.

52. "How does Medea choose to be left alone by you." I take σοῦ as dependant on λείπεσθαι, thus

μόνη like ἐκ in 46 sup. is virtually superfluous. So we say "How does she like" when we doubt, or are surprised if she does like.

54—55. "To good servants their master's misfortunes are a calamity and prey upon their minds". v. 54 occurs also Bacch. 1029 where it is perhaps interpolated from this place. For the genit. after ἀνθάπτομαι see 1360 infra.

56 sq. Before γὰρ we must supply "And this is so in my case also". "for I have come to this point of grief that a desire has seized me to go out and tell to heaven and earth the misfortunes of my mistress." For ἐς τοῦτ' ἀλγηδ. see on 371 inf. It was a favorite consolation to relate one's sorrows to the air or sky. See Andr. 91, ἡμεῖς δ' οἴσπερ ἐγκείμεσθ' αἰεὶ, θρήνοισι καὶ γόοις καὶ θακρῦμασι, πρὸς αἰθέρ' ἐκτενοῦμεν. The student should mark the change of constr. from the accus. με to the dat. μοι λούση. See Wunder on Soph. (Ed. Rex 350. A more common change of constr. is from the dat. to accus. for which see 658 inf.

59—60. All verbs of *ceasing*, leaving &c. govern a genit. γὰρ is here used interrogatively to express surprise. See Hom. II. XVIII, 182, ἴρι θεά, τίς γάρ σε θεῶν ἐμοὶ ἀγγελλον ἤκειν; Virg. Aen. V, 13, Heu,

ΠΑ. ὦ μῶρος, εἰ χρὴ δεσπότας εἰπεῖν τόδε·

ὥς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.

ΤΡ. τί δ' ἔστιν, ὦ γεραίε; μὴ φθόνοι φράσαι.

ΠΑ. οὐδέν· μετέγνων καὶ τὰ πρόσθ' εἰρημμένα.

ΤΡ. μὴ, πρὸς γενείου, κρύπτε σύνδουλον σέθεν·

65

σιγὴν γάρ, εἰ χρὴ, τῶνδε θήσομαι πέρι.

ΠΑ. ἤκουσά του λέγοντος, οὐ δοκῶν κλύειν,

quianam tanti cinxerunt aethera nimbi. ζηλῶ σε "I envy your ignorance". Supply τῆς ἀνοίας, spoken ironically. So Elmsl. rightly explains. There is a double constr. with ζηλῶ here, a genit. of the cause of the feeling, ἀνοίας, and an accus. of the object of the feeling, σε. Cf. Iph. Aul. 677, ζηλῶ σε μᾶλλον· ἣ' μὲ τοῦ μηδὲν φρονεῖν; Soph. Elekt. 1027. For μεσοῦν Elms. compares Aesch. Pers. 435, εὖ νῦν τόδ' ἴσθι μηδέπω μεσοῦν κακόν. Add. Arist. Ran. 924.

61. "O foolish one, if it is right to speak thus of one's masters, in that she knows nothing of newer calamities." μῶρος is the nom. (here used in direct address as in Alkest. 568 et passim) and stands as a feminine form. The 'form' is scarcely a 'fem.-form'. You find it in Soph. Elekt. 890, ἣ' μῶραν λέγῃς. In Eur. it is ὁ, ἡ, μῶρος. It refers to Medea, and not, as Bothe says, to Iason. μῶρος here means "foolish one" as in Elect. 50. The word generally means "infatuate", with an implied sense of ἀφροσύνη or incontinence. The application here seems to be intellectual, not moral. See Paley on Hipp. 164. For εἰπεῖν with double accus., τόδε δεσπ. see Andr. 602, Ἐλένην ἐρέσθαι χρὴν τάδε; Suppl. 343, τί γάρ μ' ἐροῦσιν οἳ γε δυσμενεῖς βροτῶν. δεσπότας may however be put for -ταις, if as often happens εἰπεῖν is put for προσεῖπ.

63. In prohibitions with μὴ the Greeks generally used the Present. Imperat., and instead of Aor. Imperat., substituted the Aor. Subj. But sometimes, especially in Hom. we find the Epic. Aor. Imperat. and μὴ. For μὴ—φράσαι see Aesch. Theb. 480. Dr. Veitch well remarks "Our

Grammars &c. are defective here. See μὴ ψεῦσον Ar. Thesm. 870; μὴ νόμισον Com. Fragm. 4, 593 (Meineke); μὴ νομίσαθ' ὄραν Aeschin. 1. 161 (Bekk.). The third pers. imper. aor. with μὴ is no rarity."

65. "Hide it not, I entreat you by your beard, from your fellow servant." With πρὸς γεν. understand λίσσομαι or ἄντομαι σε. The beard, as well as the knees was regarded as sacred, hence suppliants were wont to touch it. Dr. Veitch has never been satisfied with this reason. He would not be surprized if there is physiology in it. As he remarks, children very soon find out the haunts of tender feelings. See 324, 709 inf.; Hek. 753. πρὸς γενείου is the same constr. as πρὸς θεῶν "per te deos oro" Alkest. 275. Supply τοῦτο with κρύπτειν, and for the double accus. constr. see Hipp. 914, οὐ μὴν φίλους γε—κρύπτειν δίκαιον σᾶς, πάτερ, δυσπραξίας. So in Latin we have "celare aliquem aliquid", σιγὴν θήσομαι is put by a common idiom for σιγήσομαι. So νεκροὺς θήσω for κτενῶ in 375 inf. πέρι being placed after the subst. it governs has the accent thrown back by Anastrophe. In Alkest. 341 however πάρα is not a preposition but is short for πάρεστι.

67—68. "On approaching the dice tables, where, you must know (δὴ) the elders are wont to sit, round the sacred fount of Peirene, I heard, pretending not to listen, some one say that Kreon &c. &c." του is for ἔκ τινος. οὐ δοκ. κλ. lit. "not pretending to listen", = pretending not to be listening. The οὐ goes with κλύειν. See Hipp. 463, μὴ δοκεῖν ὄραν; Orest. 1274 where κενὸς ὄν

πεσσοὺς προσελθὼν, ἔνθα δὴ παλαίτατοι
θάσσουσι, σεμνὸν ἄμφι Πειρήνης ὕδωρ,
ὡς τοῖσδε παῖδας γῆς ἔλᾶν Κορινθίας 70
ξὺν μητρὶ μέλλῃσι τῆσδε κοίρανος χθονὸς
Κρέων. ὁ μέντοι μῦθος εἰ σαφὴς ὅδε
οὐκ οἶδα· βουλοίμην δ' ἂν οὐκ εἶναι τάδε.

ΤΡ. καὶ ταῦτ' Ἰάσων παῖδας ἔξανέξεται
πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει; 75

ΠΛ. παλαιὰ καινῶν λείπεται κηδευμάτων,
κοὐκ ἔστ' ἐκείνος τοῖσδε δώμασιν φίλος.

ΤΡ. ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσοίσομεν
νέον παλαιῷ, πρὶν τόδ' ἐξητληγέναι.

ΠΛ. ἀτὰρ σύ γ', οὐ γὰρ καιρὸς εἰδέναι τάδε 80
δέσποιναν, ἡσυχάζε καὶ σίγα λόγον.

ΤΡ. ἂ τέκν', ἀκούεθ' οἷος εἰς ὑμᾶς πατήρ;
ὄλοιτο μὲν μή· δεσπότης γὰρ ἔστ' ἐμός·
ἀτὰρ κακὸς γ' ὢν ἐς φίλους ἀλίσκεται.

οὐ δοκεῖς = ὃν δοκεῖς μὴ κενὸν εἶναι. For the same analogy of the negative compare οὐποτε φήσω "semper negabam". οὐ ξυνήδομαι = συμπενήθω. πεσσοὺς = "the places where dice are played" so the Schol. expl. comparing ὄψον καὶ μύρον in Arist. δῆ means "as you must know" see 821 inf.; Thuc. I, 24 where see Arnold. θάσσουσι = "are wont to sit" see 198 inf. ἄμφι with the accus. is invariably used by Eurip. for "at a place" when a notion of rest is implied. So οἱ ἄμφι τινα = "a person's followers". But see Hel. 1009, ἢ δ' ἄμφι τύμβῳ τῷδ' ὀνειδίξεις πατρί, which however is scarcely an exception. See Phoen. 145. Peirene was a fountain at Corinth, where the scene of this play is laid, and was perhaps one of the "nobilium fontium" mentioned by Horace Carm. III, 13, 13. The word σεμνὸν is used because fountains were considered sacred to the gods. See v. 72. σαφὴς = ἀληθής.

75. καὶ εἰ expresses something hypothetical "even if"; εἰ καὶ something actual "although" see 462 inf. διαφορὰν ἔχειν = διαφόρεσθαι see Hel. 1119. λείπεται "are

inferior to" or "are abandoned for". If the former expl. be preferred see Thuc. I, 10, 3, νομίζειν δὲ τῇ στρατιᾷ ἐκείνῃν μεγίστην μὲν γενέσθαι τῶν πρὸ αὐτῆς, λειπομένην δὲ τῶν νῦν. κηδευμα is put for κηδεστῆς the abstract for the concrete. Cf. Hipp. 11; Orest. 477.

78—79. "We are ruined then if we shall add a new ill to the former one, before that has exhausted itself." παλαιῷ refers to Iason's desertion of Medea and marriage with Glauke. ἐξαντλεῖν is strictly used of bailing out bilge water and = Lat. "exhaustire" from the perfect. indic. of which our English verb "to exhaust" is derived.

80. ἀτὰρ σύ γε is a form of strong entreaty, just as in 1056 inf. μὴ σύ γε is a form of deprecation.

83. ὄλοιτο μὲν μή. "I'll not say. May he perish, for he is my master, yet has he been found base towards his friends." For ὄλοιτ. μὲν μή see Soph. Phil. 961, ὄλοιτο μὴ πω, πρὶν μάθοιμ', εἰ καὶ πάλιν γνώμην μεταίσις; Trach. 383, ὄλοιντο μὴ τι πάντες οἱ κακοί. ἀλίσκεται is here put for εὐρίσκεται and is followed by a part. See Hipp. 420.

- ΠΑ.** τίς δ' οὐχὶ θνητῶν; ἄρτι γινώσκεις τόδε, 85
 ὥς πᾶς τις αὐτὸν τοῦ πέλας μᾶλλον φιλεῖ,
 οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χάριν;
 εἰ τοῖσδε γ' εὐνῆς οὔνεκ' οὐ στέργει πατὴρ.
- ΤΡ.** ἴτ', εὖ γὰρ ἔσται, δωμάτων εἴσω, τέκνα. 90
 σὺ δ' ὥς μάλιστα τοῖσδ' ἐρημώσας ἔχε,
 καὶ μὴ πέλαζε μητρὶ δυσθυμουμένην.
 ἦδη γὰρ εἶδον ὄμμα νιν ταυρουμένην
 τοῖσδ', ὥς τι δρασεῖουσιν· οὐδὲ παύσεται
 χόλου, σάφ' οἶδα, πρὶν κατασῆψαί τι.
 ἐχθρούς γε μέντοι, μὴ φίλους, δράσειέ τι. 95
- ΜΗ.** ἰὼ,
 δύστανος ἐγὼ μελέα τε πόνων,

85—87. γινώσκεις = τὴν γνώ-
 μην ἔχεις. See Wunder on Soph.
 Œd. Kol. 941. Pflugk says the pre-
 sent is put for the perfect, and re-
 fers to Alkest. 940. For the senti-
 ment that "every man loves himself
 more than any one else", see 327
 inf.; Soph. Ajax 1366. The genit.
 τοῦ πέλας is governed by the compar.
 μᾶλλον. τοῦ πέλας = "any
 one else", see Soph. Ajax 1151. Elms.
 here proposes τῶν πέλας. οἱ μὲν
 δικαίως. "Some indeed disinterested-
 ly, but others for private advantage."
 For δικαίως compare Herakl. 2, ὁ
 μὲν δίκαιος τοῖς πέλας πέφυκ'
 ἀνὴρ. Some critics consider the next
 verse spurious, but without cause.
 εἴ γε = ἐπεὶ, thus οὐ is not a so-
 lecism after εἴ. I am not however
 sure that γε should be joined with
 εἴ. Is not the sense "if (and it is a
 fact) their father hates these indeed
 (γε)—even his children".

89. The form ἔσω for εἴσω is not
 used by comic writers, nor by the
 tragedians unless *metri causa*. Din-
 dorf now agrees with me; but Herm.
 Nauck, Pflugk and Kirch. retain with
 the MSS. ἔσω in several cases where
 εἴσω might stand. Meineke in his
 first ed. of the Comic. Fragm. has
 ἔσω twice, 2, 383, 3, 224. I have
 not seen the second ed. ὥς μάλιστα
 "as quickly as possible". For the
 form of ἐρημ. ἔχε see on 33 sup.

On the form δυσθυμουμένη Paley
 remarks that neuter verbs com-
 pounded with δὺς and εὖ do not
 properly assume a middle or passive
 inflexion.

92. The expression ὄμμα ταυρου-
 μένην refers to the action of a bull
 when he puts his head down and
 appears to look along his horns.
 Compare Bacch. 743, ταῦροι δ' ὑβρι-
 σται κείς κέρως θυμούμενοι τὸ
 πρόσθεν ἐσφάλλοντο πρὸς γαῖαν
 δέμας. We may transl. "looking
 askance", ὀμματι λόξῳ ἰδεῖν, see
 also 188 inf. δρασεῖουσιν "desirous
 to do some act". It is a *desiderative*
 verb, the termination in Greek being
 εἶω, in Latin "urio". We have δρα-
 σείεις Arist. Pax 62.

94—95. For παύειν with gen. see
 59 sup. σάφ' οἶδα is in a kind of
 parenthesis. I read τι with Elms.
 and Dind. Paley and Klotz retain
 the accus. τινα, which may depend
 on the sense, "has struck, βλάψαι
 (as the Schol. expl.) some one." With
 τι se. κακόν. The nurse here de-
 precates Medea's anger from the ser-
 vants in the same way as Mysis in
 Terence Andr. I, 4, 5, di date facul-
 tatem, obsecro, huic pariundi atque
 illi in aliis potius peccandi locum.

96. πόνων is the genit. of excla-
 mation, gov. by μελέα. πῶς ἂν
 ὀλοίμαν = "would that I could die",
utinam percam. See Rhesus 751, and

ἰὼ μοί μοι, πῶς ἂν ὀλοίμαν.

ΤΡ. τόδ' ἐκέينو, φίλοι παῖδες· μήτηρ

κινεῖ κραδίαν, κινεῖ δὲ χόλον.

σπεύδετε θᾶσσον δώματος εἴσω,

100

καὶ μὴ πελάσῃτ' ὄμματος ἐγγυς,

μηδὲ προσέλθῃτ', ἀλλὰ φυλάσσεσθ'

ἄγριον ἦθος στυγεράν τε φύσιν

φρενὸς αὐθάδους.

ἴτε νυν χωρεῖθ' ὥς τάχος εἴσω.

105

δῆλον δ' ἀρχῆς ἐξαιρόμενον

νέφος οἰμωγῆς ὥς τάχ' ἀνάψει

μείζονι θυμῷ· τί ποτ' ἐργάσεται

μεγαλόσπλαγχνος δυσκατάπαυστος

ψυχὴ δηθεῖσα κακοῖσιν;

110

ΜΗ. ἔ' ἔ' αἰ' αἰ'.

ἔπαθον τλάμων ἔπαθον μεγάλων

ἄξι' ὀδυρμῶν· ὦ κατάρατοι

παῖδες ὀλοίσθε στυγεράς ματρὸς

compare the Latin "qui" in Plaut. *Casin.* II, 4. 1. Medea is now speaking inside the palace like Hekuba in *Troad.* 98. She does not appear on the stage till 214 inf.

98. In τόδ' ἐκέينو, ἐκέينو refers to something before mentioned or to a proverb or sentiment, while τόδε points out its application in the present instance. Transl. "This is just what I told you." The phrase generally stands without any connection with the rest of the constr. so that what follows is joined to it without any copulative particle.

99. The Greeks often use the active voice of objects which are not produced by the activity of any agent but come by nature as φύειν ὀδόντας, "to get teeth", so here κινεῖ κραδίαν really = κραδίᾳ αὐτῇ κινεῖται. For δὲ in the second clause without μὲν in the first, and for the use of δὲ in repetitions see note on 131 inf.; 1071 inf. See v. 101. πελάζειν is neuter and = accedere, but is active in 191 sup.

106. "But it is clear that the cloud

of grief arising from a small beginning will quickly blaze forth with greater fury". ἐξαιρόμ. Schol. ἐπὶ πολὺ ἀνξάνόμενον, see Hipp. 173, στυγνὸν δ' ὀφρύνων νέφος ἀνέσται. The simile of a cloud is a favorite one. See Phoen. 250. With ἀρχῆς we must supply μικρᾶς. Pflugk considers ἀρχ. ἐξαιρ. = ἀρχόμενον, Herm. takes δῆλον δ' ἀρχῆς, "it is clear from her former actions", Bothe construes θυμῷ μείρ. ἀρχ., "with greater anger than at first" which appears probable. ἀνάψει (for which Herm. proposed ἀνάξει, ἀνάξει being a variant in some copies) may be either for ἀνάψεται or may be taken actively with νέφος for its accus. and Μῆδεια (understood) for its nom. Compare Orest. 609, μᾶλλον μ' ἀνάψεις ἐπὶ σὸν ἐξελθεῖν φόνον.—μεγαλόσπλαγχνος, "high spirited", "magnanima". The liver, I may remark, was looked upon by the ancients as the seat of all human passions especially love and anger.

- ξὺν πατρὶ, καὶ πᾶς δόμος ἔρροι.
 TP. ἰὰ μοί μοι. ἰὼ τλήμων. 115
 τί δέ σοι παῖδες πατρὸς ἀμπλακίας
 μετέχουσι; τί τοῦσδ' ἔχθεις; οἷμοι,
 τέκνα, μή τι πάθῃθ' ὥς ὑπεραλγᾷ.
 δεινὰ τυράννων λήματα, καὶ πῶς
 ὀλίγ' ἀρχόμενοι, πολλὰ κρατοῦντες, 120
 χαλεπᾶς ὀργᾶς μεταβάλλουσιν.
 τὸ γὰρ εἰθίσιθαι ζῆν ἐπ' ἴσοισιν
 κρεῖσσον· ἔμοιγ' οὖν, εἰ μὴ μεγάλως,
 ὀχυρῶς γ' εἴη καταγῆράσκειν.
 τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν 125
 τοῦνομα νικᾷ, χρῆσθαι τε μακροῦ

114. The notion contained in the words καὶ πᾶς δόμ. ἔρρ. is that of utter recklessness, brought on either by heavy sorrow or overweening pride. Cf. Phoen. 624, ἐρρέτω πρό-πας δόμος. In v. 116 ἀμπλακ. = "fault" see Hipp. 146 and is the par- titive genit.

118. ὑπεραλγῶ may mean "I grieve excessively" or "I grieve for or on behalf of some one" ὑπὲρ. The former is, I think, the proper force here. See Herakl. 619, μὴδ' ὑπεράλγει φροντίδα λύπερ.

120. "Governed in few matters, having rule in many, they with difficulty lay aside angry resentments." See Hel. 1638, ἀρχόμεσθ' ἄρ', οὐ κρατοῦμεν. The plural ὀργᾶς has perhaps an *intensive* force "fits of passion". So θάνατοι, "violent deaths" 197 inf.; νύκτες, "hours of night"; αἵματα, "deeds of blood"; μανίαι, "fits of madness", Theocr. Idyll. XI, 10, ἤρατο δ' οὐ μάλοις οὐδὲ ῥόδῳ οὐδὲ κικίννοισι ἀλλ' ὀλοαῖς μανίαις. Compounds of μετὰ denoting "change" generally take a gen. of the old and accus. of new state. See Alkest. 1157. Readers of Horace will remember Velox amoenum saepe Lucretilem mutat Lycaeo Faunus. Carm. I, 17. 1, cf. Carm. III, 1. 47.

122. "For the being accustomed to live on an equal footing (with others)

is better." Eurip. was an admirer of constitutional freedom. ζῆν ἐπ' ἴσοισι may also mean "to live in mediocrity" for which sentiment see Iph. Aul. 16, ζηλῶ σέ—ὅς ἀκίνδυνον βίον ἐξεπέρασ' ἀγνώως ἀκλεής; Hor. Epist. I, 17. 10 nec vixit male qui natus moriensque fefellit; Ovid. Trist. III, 4. 25 crede mihi bene qui latuit bene vixit. I may remark that ζάω makes its infin. in ζῆν, as do also six other verbs—διψάω, κνάω, ψάω, πεινάω, σμάω, and χράομαι. The "living on equal terms" here is the *ισότης* of Phoen. 535—45, and is recommended by Otanes in Hdt. III, 80. For the repetition of γε see Phoen. 554, ἐπεὶ τὰ γ' ἀρκοῦνθ' ἱκανὰ τοῖς γε σώφροσιν. μεγάλως = "in luxury" and is opposed in a way to ὀχυρῶς = "in safety". Some read γοῦν "at all events" instead of γ' οὖν, see 1408 inf.

125—30. "For in the first place the name of moderation is the best to mention, but far better is it for mortals to exercise it. But excess of power brings no help to men in time of danger, and the Deity when enraged is wont to repay greater evils to families." πρῶτα μὲν is here, as often elsewhere followed by τε, and not ἐπειτα. τῶν μετρ. ὄνομα is a periphrasis for μέτρια as ὄνομά τινος for τις or τι, see Orest. 1045—46. For τοῦνομα cf. Hdt. III,

λῶστα βροτοῖσιν· τὰ δ' ὑπερβάλλοντ'
οὐδένα καιρὸν δύναται θνητοῖς·
μείζους δ' ἄτας ὅταν ὀργισθῇ
δαίμων οἴκοις ἀπέδωκεν.

130→

ΧΟ. ἔκλυον φωνὰν, ἔκλυον δὲ βοὰν
τᾷς δυστάνου

Κολχίδος, οὐδέ πω ἥπιος· ἀλλὰ γεραιὰ,
λέξον· ἀπ' ἀμφιπύλου γὰρ ἔσω μελάθρου γόον
ἔκλυον·

134, 5

80, πλῆθος δὲ ἄρχον προῦτα μὲν οὐνομα πάντων κάλλιστον ἔχει ἰσονομίην. εἰπεῖν νικᾷ = βέλτιστόν ἐστι εἰπεῖν. The infin. is sometimes put with words which express a quality and shows the respect in which that quality is to be considered, where in Latin after adjectives we would use the gerund. in -do, or supine in -u. τὰ δ' ὑπερβ.—θνητοῖς. This is a difficult passage. Paley trans. "But whatever is in excess *avails at no fit time* for mortals." He agrees with Pflugk in taking δύναται absolutely = "valet", and καιρὸν adverbially, as in Hel. 479, καιρὸν γὰρ οὐδὲν ἤλθες. For a full discussion of this passage see Appendix. ἀπέδωκεν "is wont to repay" this being the full force of the aor.

131. ἔκλυον δὲ βοὰν. This is a peculiar form of coupling words by which instead of καὶ joining two words, another word belonging to the same sentence is placed twice and that either with μὲν and δὲ where we ordinarily use τε—καὶ, or with δὲ alone as here where we would expect καὶ. See Buttmann's note on Soph. Phil. 827.

135. I have substituted ἀπ' for ἐπ' and trans. "For I heard her cry within, coming from (ἀπὸ) the apartment with double entrance." Elms. keeps ἐπὶ and construes ἐπὶ ἀμφιπ. μελάθρ., defending ἐπὶ by Hdt. V, 92, 63, ἱστειῶτες ἐπὶ τῶν θυρῶν. Still we may explain with the Schol. ἐγὼ ἐπὶ τοῦ ἀμφιπ. οὐσα ἤκουσα φωνῆς ἔσω τοῦ μελάθρου. The two doors here mentioned are the αὐλεις or hall door leading into the αὐλή or peristyle of the ἀνδρῶ-

νιτις, and the μέταυλος θύρα or door behind the αὐλή, leading into the peristyle of the γυναικωνίτις. Some persons call this *second* door μέσανυλος, in which case it will mean the door between the two αὐλαὶ or peristyles, and by means of which all communication between the Andronitis and Gynaeconitis could be shut off. ἔσω is here used for ἐντός or ἐνδον *without* any idea of motion. See Hipp. 2. οὐδὲ συνήδομαι is put by Litotes for συμπενοῦμαι. So Rhesus 958, οὐ μὴν θανόντι γ' οὐδαμῶς συνήδομαι. This figure of speech is called Litotes, whereby more is meant than is actually expressed and the negative *implies* a contradiction to what is expressed. For ἐπεὶ μοι φίλον κέκρανται Paley suggested ἐπεὶ οὐ μοι φίλια κέκρανται, "since things unwelcome to me have been brought to pass." I now venture to propose the addition of γε after ἐπεὶ. The expression ἐπεὶ γε is used when the reason alleged for doing anything is so clear as to be undeniable, and is found in Hel. 556; Phoen. 554; Hipp. 955; Orest. 1180; Herakl. Fur. 141; Kykl. 181, 260. ἐπεὶ may = "from the time when" as in 26 sup. κέκρανται is from κραίνω and means "to prove" or "ratify a friendship". So κέκρανται συμφορὰ Hipp. 1255. The rare form of the plural in -νται only occurs where the third pers. sing. is different, yet in Aesch. Pers. 374 we find ἔρρανται from ραίνω. The passive perfects of verbs in αῖνω are generally limited to the third pers. sing. and infin., as πέφρανται (769 inf.) and πεφάνθαι from φαίνω.

οὐδὲ συνήδομαι, ὦ γύναι, ἄλγεσι δώματος,
ἐπεὶ γε μοι φίλον κέκρανται.

ΤΡ. οὐκ εἰσὶ δόμοι· φροῦδα τὰδ' ἴδη.
τὸν μὲν γὰρ ἔχει λέκτρα τυράννων,
ἢ δ' ἐν θαλάμοις τῇκει βίοτον
δέσποινα, φίλων οὐδενὸς οὐδὲν
παραθαλπομένη φρένα μύθοις.

140

ΜΗ. αἰαῖ,

διὰ μου κεφαλᾶς φλόξ οὐρανία
βαίη· τί δέ μοι ζῆν ἔτι κέρδος;
φεῦ φεῦ· θανάτῳ καταλυσάμην
βιοτὰν στυγεράν προλιπούσα.

145

ΧΟ. ἄιες, ὦ Ζεῦ καὶ γὰ καὶ φῶς,
ἄχ' ἂν οἶαν ὦ δίστανος
μέλπει νύμφα;
τίς σοί ποτε τᾶς ἀπλήστου
κοίτας ἔρος, ὦ ματαία,
σπεύσει θανάτου τελευτάν;
μηδὲν τόδε λίσσου.
εἰ δὲ σὸς πόσις
καινὰ λέχη σεβίζει,

150

155

139. "The family exists no longer it has been broken up ere this", since Iason the head of the δόμος became a member of Kreon's house by marrying Glauke. For the use of τὰδε see on 182 inf.

140. λέκτρα is the nom. to ἔχει. Hence Musgr.'s corr. τὸν μὲν γὰρ for ὁ μὲν γὰρ is right. Porson gives φροῦδα γὰρ ἥδη τὰδ. ὁ μὲν γὰρ. λέκτρα may almost mean "the daughter". It is used like λέχος and λέχη with reference to the nuptial bed and marriage. For ἔχει (= quasi atque devinctum tenet et delectat) see Virg. Ecl. I, 31, postquam nos Amaryllis habet. In 143 the order is οὐδὲν ("in no respect") παραθ. φρ. μύθ. οὐδ. φίλων.

146. "May I bring to a close in death my hateful existence, having left it." See Suppl. 1003, ἐς Αἶδαν καταλύσου' ἔμμοχθον βίοτον. With προλιπ. sc. αὐτόν.

150. "What unsatisfied love of

thine for the marriage bed will hasten the end caused by death." I read ἀπλήστου with Paley and the best copies. The words ἀπλετος (= huge); ἀπλατος (α-πελάζω, read here by Elms. and Dind. and = "unapproachable" "sacred"); ἀπληστος and ἀπλαστος (πλάσσω) are frequently confused. The words ἀπλήστου κοίτας ἔρος (Aeolic for ἔρωος) are put by Enallage for ἀπληστος κοίτας ἔρος. The Schol. expl. ἀπλήστ. by ἀνορέστου. Dind.'s reading ἀπλάτου is synecopated for ἀπελάτου, while ἀπλόστου preferred by Porson and Pflugk is a Doricism (?) for ἀπλήστου. For σπεύσει θαν. τελευτ. see Hipp. 140, θανάτου θέλουσαν κέλσαι ποτὶ τέρμα δύστανον. μηδὲν is put by a rare use for μὴ or μηδαμῶς. So Herakl. 474, θράσος μοι μηδὲν ἐξόδοις ἐμαῖς προσθήτε; Andr. 88, μηδὲν τοῦτ' ὀνειδίσῃς ἐμοί.

155. "But if your husband prefers a new marriage, be not enraged with

λείνῳ τόδε μὴ χαράσσου·
 Ζεὺς σοι τάδε συνδικήσει. μὴ λῖαν
 τάκου δυρομένα σὸν εὐνήταν.

ΜΗ. ὦ μεγάλα Θέμι καὶ πότνι' Ἄρτεμι,
 λείσσεθ' ἅ πάσχω, μεγάλοις ὄρκοις
 ἐνδησαμένα τὸν κατάρατον
 πόσιν; ὃν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ'
 αὐτοῖς μελάθροισ διακναιομένους,
 οἳ γ' ἐμὲ πρόσθεν τολμῶς' ἀδιζειν. 159, 60

ὦ πάτερ, ὦ πόλις, ὣν ἀπενάσθην
 αἰσχρῶς, τὸν ἐμὸν κτείνασα κάσιν.
 ΤΡ. κλέεθ' οἷα λέγει καπιβοῦται
 Θέμιν εὐκταίαν Ζῆνά θ', ὃς ὄρκων
 θνητοῖς ταμίαις κενόμισται; 165
 οὐκ ἔστιν ὅπως ἐν τινι μικρῷ
 δέσποινα χόλον καταπαύσει.

ΧΟ. πῶς ἂν ἐς ὅψιν τὰν ἀμετέραν

him for this." *σεβίζει* = "prefers". Some trans. *τόδε* "thus" = *οὕτως* which is very good; others "for this" the accus. after the verb. All verbs expressing pleasure or the opposite take an accus. of the thing or person which is the object of the emotion. *χαράσσειν* strictly means "to scratch", see Rhesus 73. Hesych. *κεχαραγμένος*. *ὄργισμένος*, see Hdt. VII, 1, *καὶ πρὶν μεγάλως κεχαραγμένον τοῖσι Ἰθηναίοισι*. — *Ζεὺς σοι*. — "Zeus will avenge you in this matter" or "will be your advocate" as in Aesch. Eumen. 579, *καὶ ξυνδικήσων αὐτός*.

160. Artemis was the goddess of hunting and marriage, hence invoked by Medea. *ἐνδησαμένα*, "having bound to myself". For *ὄρκ.* *ἐνδησ.* see 735 inf.; Hipp. 657. — *ὃν ποτ' ἐγώ*, "Whom may I behold with his bride destroyed at some time or other house and all". For the idiom *αὐτοῖς μελάθροισ* "house and all" comp. Hipp. 1189, *αὐταῖσιν ἀρβύλαισιν ἀρμόσας πόδα*; Herakl. Fur. 1306, *ἄνδρ' Ἑλλάδος τὸν πρῶτον αὐτοῖσιν βάθροισ ἀνω κάτω στρέψασα*. *διακν.* literally means "grated away like

cheese" and is beautifully applied to the gradual decay and crumbling away of Medea's enemies and their houses.

165. *οἳ γε* = *quippe qui*. *πρόσθεν*, "first" hence "unprovoked". *ἀπενάσθην*, "I abandoned". Hesych. *ἀπωκίσθην*. See Iph. Taur. 175, *ἀπενάσθην πατρίδος ἐμᾶς*. The word comes from *ἀποναιῶ*. *κάσιν* = Apsyrtus, whom Medea slew and scattered his limbs to detain her father Aeetes, by which contrivance she and Iason escaped.

169. Themis is invoked along with Zeus as if *Διὸς πάρεδρος*. *εὐκταίαν* = "called upon in prayers"; see Orest. 214, *καὶ τοῖσι δυστιχοῦσιν εὐκταία θεός*. *ὄρκων ταμίαις*, "the arbiter of oaths" equivalent to *Ζεὺς ὄρκιος*, for which see Soph. Philokt. 1324, *Ζῆνα δ' ὄρκιον καλῶ*. *οὐκ ἔστιν ὅπως* = *nullo modo*. *οὐκ ἔστ. ὅπ. οὐ* = "certainly". *ἐν τινι μικρῷ* supply *χρόνῳ*, "Within any short space of time." Some translate "For any small thing". Compare Soph. Antig. 422, *ἐν χρόνῳ μακρῷ*; Orest. 980, *ἐν χρόνῳ μακρῷ*.

173. *πῶς ἂν* with the Optat. expresses a wish, as I have remarked

- ἔλθοι, μύθων τ' αὐδαθέντων
 δέξαιτ' ὁμφὰν, 175
 εἴ πως βαρύθυμον ὄργαν
 καὶ λῆμα φρενῶν μεθείη.
 μήτοι τό γ' ἐμὸν πρόθυμον
 φίλοισιν ἀπέστι. 180
 ἀλλὰ βᾶσά νιν
 δεῦρο πόρευσον οἴκων
 ἔξω, φίλα καὶ τάδ' αὐδα·
 σπεῦσον δέ τι πρὶν κακῶσαι
 τοὺς εἴσω·
 πένθος γὰρ μεγάλως τόδ' ὀρμᾶται.
 TP. δράσω τάδ' ἅτ' ὅ φόβος εἰ πείσω 185
 δέσποιναν ἐμὴν·
 μόχθου δὲ χάριν τήνδ' ἐπιδώσω.
 καίτοι τοκάδος δέργμα λεαίνης
 ἀποταυροῦται δμωσὶν, ὅταν τις
 μῦθον προφέρων πέλας ὀρμαθῇ.
 σκαιοὺς δὲ λέγων κοῦδέν τι σοφοῦς 190

on 97 sup. εἴ πως. "if in any way" compare Thuc. I, 58, Ποτιδαῖται δὲ ἐμψαντες μὲν καὶ παρ' Ἀθηναίους πρόσβεις εἴ πως πείσειαν.

178. "Let not my friends however want my zeal." τὸ πρόθυμον is put for ἡ προθυμία, compare Phoen. 268, τὰ πίστ' ἐμαντῶ τοῦ θράσους παρῆξομαι. We find μήτοι with the Imperative in Soph. Antig. 544, μήτοι μ' ἀτιμάσης τὸ μὴ οὐ θαυεῖν σὺν σοί.

182. "Tell her also that we here are friends." For this meaning and use of τάδε compare Andr. 168, οὐ γὰρ ἐσθ' Ἐκτωρ τάδε, οὐ Πρίαμος, οὐδὲ χρυσός; Troad. 100, οὐκ ἐτι Τροία τάδε. Pors. and Elms. read φίλα, the vocat. sing. fem., but the metre would not admit it.—σπεῦσον δέ τι. "But hasten somewhat" i.e. go a little faster. Herm. takes τι = ὁ σπεύδεις, ὁ ἐν χερσὶν ἔχεις.

184. φόβ. εἰ πείσω = φόβ. μὴ οὐ πείσω, "I fear lest I shall not persuade." After notions of fear or anxiety εἰ is used instead of μὴ see

931 inf.; Herakl. 791, φόβος γὰρ εἰ μοι ζῶσιν οὗς ἐγὼ θέλω. So in Latin vereor ut persuadeam, "I fear I shall not persuade". ἐπιδώσω, "I will voluntarily give". μόχθου χάριν. Schol. ὑπὸ τοῦ μόχθου, οὐ περὶ ἡμᾶς ἔχεις.

187. δέργμα is a kind of cognate accus. and = βλέπει βλέμμα λεαίνης. The Schol. expl. by λείπει τὸ ἔχουσα. For the simile of a bull's look in ἀποταυροῦται δέργμα, see note on 92 sup.

190 sq. In this passage Eurip. recommends the use of music in grief and anger. The Greeks only used music at feasts &c., and the cessation or absence of music was regarded as a sign of mourning, comp. Alkest. 343, πάνσα δὲ κώμους—μοῦσάν θ'—οὐ γὰρ ποτ' οὐτ' ἄν βαρβίτου θίγοιμ' ἐτι οὐτ' ἄν φρέν' ἐξαίροιμι πρὸς Αἴβυν λακεῖν ἀνλόν. σκαιοὺς = "gauche", "perverse and stupid". When the condition is conceived of as fulfilled, the Optat. with ἄν expresses a modest

τοὺς πρόσθε βροτοὺς οὐκ ἂν ἀμάρτοις,
 οὔτινες ὕμνους ἐπὶ μὲν θαλίαις
 ἐπὶ τ' εἰλαπίναις καὶ παρὰ δείτνοις
 εὔροντο, βίου τερπνὰς ἀκοάς,
 στρυγίους δὲ βροτῶν οὐδεὶς λύπας 195
 εὔρετο μούσῃ καὶ πολυχόρδοις
 ᾠδαῖς παύειν, ἐξ ὧν θάνατοι
 δειναί τε τύχαι σφάλλουσι δόμους.
 καίτοι ἰάδε μὲν κέρδος ἀκείσθαι
 μολπαῖσι βροτούς· ἵνα δ' εὔδειπνοι /
 δαῖτες, τί μάτην τείνουσι βοάν·
 τὸ παρὸν γὰρ ἔχει τέρψιν ἀφ' αὐτοῦ
 δαιτὸς πλήρωμα βροτοῖσιν.
 XO. ἱαχὰν αἶον πολύστονον γόων,
 λιγυρὰ δ' ἄχεα μογερὰ βοᾷ 205
 τὸν ἐν λέχει προδόταν κακόννυμφον·

assertion of some action or fact, present or future, marking it as less certain than if it had been in the Present or Future, and depending on the will of the person addressed, or on some other condition which is supposed to be fulfilled.

194. The accus. (frequently with a genit. depending upon it) is put in apposition to the object of the verb, see 597 inf. εὐρέσθαι is here put for εὐρεῖν, in Herakl. 169 the active is put for the middle. Still perhaps, as Dr. Veitch observes, the middle may have a peculiar force, "have invented for themselves—for their benefit".—παύειν = "to make to cease". With ἐξ ὧν supply λυπῶν and comp. Phoen. 810, Σφιγγὸς—ᾧ—φίρεν αἰθέρος εἰς ἄβαντον φῶς γένναν, τὰν ὁ κατὰ χθονὸς Ἀἰδὰς Κυδμείοις ἐπιπίμπει, where τὰν refers to Σφιγγά. Θάνατοι here means "violent deaths", see Elekt. 484, τοιγὰρ σέ ποτ' οὐρανίδαι πέμψουσιν θανάτοισι. σφάλλουσι here means "overthrow", but there is another sense attached to the verb σφάλλειν, which, strictly meaning "to cause to make a false step" is used by a kind of euphemism to express the yielding to the passion of

love which is termed adultery. σφάλλειν lit. means "to cause to make a false step", "to trip". "To make a false step" is σφάλλομαι. We too use *fall* in the same sense, e.g. "fallen women". Compare Ion 1523, ὅρα σὺ μῆτερ μὴ σφαλεῖς ἅ παρθένοις ἐγγίγνεται ροσῆματ' ἐς κρυπτοὺς γάμους.

200. ἵνα, "where", τείνουσι βοάν, "raise the song", τὸ παρὸν—. "For the present abundance of the feast brings of itself pleasure to mortals" i.e. of itself without the accompaniment of music.

204—6. αἶον, "I heard". In 148 sup. Hesych. expl. αἶες by ἐπύθον. λιγυρὰ δ'—. "And grieving over her painful woes with loud wailings she accuses the unfaithful bridegroom her husband." This is a complicated passage. The words λιγυρὰ ἄχεα μογερὰ go together, and the expression ἄχεα βοᾷ προδόταν is equivalent to οἰδυρομένη ἐγκαλῇ. For this constr. of the accus. of the more remote object προδόταν we may compare Herakl. 656, τί γὰρ βοῶν ἔστησας ἄγγελον φόβου; Bacch. 345, τῆς σῆς δ' ἀνοίας τόνδ' τὸν διδάσκαλον δίκην μέτεμι; Soph. Elekt. 124, τίν' αἰεὶ τάχεις—οἰμωγὰν—

Θεοκλυτεῖ δ' ἔτ' ἄδικα παθοῖσα
τὰν Ζηγὸς ὀρκίαν Θέμιν,
ἃ νιν ἔβασεν
'Ελλάδ' ἐς ἀντίπορον
δι' ἄλα νύχιον ἐφ' ἀλμυρὰν
πόντου κλῆδ' ἀπέραντον.

210

ΜΗ. Κορίνθια γυναικες, ἐξῆλθον δόμων,
μή μοι τι μέμψῃσθ'· οἶδα γὰρ πολλοὺς βροτῶν
σεμνοὺς γεγῶτας, τοὺς μὲν ὀμμάτων ἄπο,
τοὺς δ' ἐν θυραίοις· οἱ δ' ἀφ' ἡσύχου ποδὸς
δύσκειαν ἐκτίσαντο καὶ ῥαθυμίαν.

216.

Ἀγαμέμνονα. τὸν ἐν λέξει, "her husband", so οἱ ἐν τέλει &c.

207 sq. Θεοκλ. Hesych. Θεὸν ἐπι-καλεῖται. So Aesch. Pers. 502, ἐπεὶ δὲ πολλὰ Θεοκλυτῶν ἐπαύσατο. ἄδικα is a neut. plur. adj. put for an adverb. The student should remark ἃ referring to a *person*, Themis. We may also however connect ἄδικα παθ. ἃ νιν ἔβασ. thus. "Suffering unjustly in respect of the oaths which induced her to go". The unusual *activity* and force of the aor. should be observed. Bothe reads Θέμιν, "fidem Jovis, qui jurisjurandi arbiter est". τὰν Ζηγὸς, "the daughter of Jove". δι' ἄλα νύχιον, "by a nocturnal voyage". The Greeks did not fight or sail by night except when flying from an enemy. Cf. Rhesus 53, ἄνδρες γὰρ ἐκ γῆς τῆσδε νυκτέρῳ πλάτῃ λαθόντες ὅμμα τοῦ μὲν αἰρεσθαι φυγὴν μέλλουσι. The words ἄλμ. πόντ. κλῆδ' ἀπέραντον = "the endless (i.e. "open at both ends") strait of the briny ocean". Had Bothe perceived this he would not have proposed ἀλίμενον or read ἀπεράντον. πόντου κλῆδα is the present Strait of Constantinople, the Thracian Bosphorus. ἀπέραντον may refer to Homer. Il. XXIV, 545.

214. Medea here makes her appearance on the stage. *She* comes forth to *avoid* the censure of the Chorus, but Makaria in Herakl. 474, and Clytemnestra in Aesch. Agam. 830 deprecate blame, and excuse their apparent boldness in appearing in public, which *respectable* Greek

ladies did not do unless attended. Thus μή = "lest".

216 sq. σεμνοὺς, "proud" or more vulgarly "stuck-up". I render the passage thus. "For I know that many persons have become proud, some by living out of sight (i.e. in private), others on the contrary by being in public, but the former from their retired course of life have acquired a character of ill repute and inactivity." Others transl. "Some (I have seen) with my own eyes, and others (I have heard of) among strangers." The Schol. who follows my transl. renders οἱ δ' ἀφ' ἡσύχ. thus "while others again have gotten ill-repute from their inactivity." For ἀπ' ὀμμάτων, "with my own eyes", see Soph. Oed. Kol. 14. μὲν and δὲ here answer to each other, and οἱ δὲ = "the former", the τοὺς μὲν ἀπ' ὀμμάτων. ἀφ' ἡσύχ. ποδ., "from their quiet walk of life". The metaphor is from a quiet noiseless step, see Orest. 136, ὃ φίλταται γυναικες, ἡσύχῳ ποδὶ χωρεῖτε. δύσκειαν, "a character of ill-repute". So μωρίαν, "a charge of folly". Soph. Antig. 470. ῥαθυμίαν, "inactivity". This is apparently aimed at those who in time of revolution remained neutral, and took no side in politics, to prevent which and encourage patriotism, one of the laws of Solon passed B. C. 494 enacted that any citizen who stood aloof and sided with neither party in a civil sedition should be dishonoured and disenfranchised.

δίτῃ γὰρ οὐκ ἔνεστ' ἐν ὀφθαλμοῖς βροτῶν,
 ὅστις πρὶν ἀνδρὸς σπλάγχχνον ἐμαθεῖν σαφῶς 220
 στυγεῖ δεδορκῶς, οὐδὲν ἰδιωτημένους.
 χορὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει.
 οὐδ' ἀστὸν ἦνεσ' ὅστις ἀθάδης γεγὼς
 πιερὸς πολίτας ἔσθιν ἀμαθίας ὑπο.
 ἔμοι δ' ἄελπτον προῶγμα προσπесὸν τόδε 225
 ψυχὴν διέφθαρχ'. οἴχομαι δὲ καὶ βίου
 χάριν μεθεῖσα κατθανεῖν χορήζω, φίλαι.
 ἐν ᾧ γὰρ ἦν μοι πάντα, γινώσκω καλῶς,
 κἀμιστος ἀνδρῶν ἐκβέβηχ' οὐμὸς πόσις.
 πάντων δ' ὅς' ἔστ' ἔμψυχα καὶ γνώμην ἔχει 230
 γυναῖκές ἐσμεν ἀθλιώτατον φυτόν.

219—21. For ἔνεστι ἐν compare Hipp. 7, ἔνεστι γὰρ δὴ κὰν θεῶν γένει τόδε; Bacch. 269, ἐν τοῖς λόγοις δ' οὐκ ἐνεῖσι σοι φρένες. The singular relative ὅστις refers to the plural substantive βροτῶν by a not uncommon constr. So Hek. 359, ἔπειτ' ἴσως ἂν δεσποτῶν ὁμῶν φρένας τύχοιμ' ἂν, ὅστις ἀργύρου μ' ὀνήσεται. We have the opposite, the plural relat. referring to a sing. substant. in Orest. 920. On σπλάγχχνον see on 109 sup. δεδορκῶς, "at first sight". οὐδ. ἡδίκ. = οὐδὲν ἀδίκτημα ἡδίκ.

222. ξένον μὲν κάρτα, "a foreigner especially". προσχωρεῖν means "to yield to the laws of". συγχωρεῖν, which Elmsl. thought more usual, would mean simply "to yield" whereas προσχ. has the sense of "coming over to another's views". For the sentiment see Suppl. 892, φῶτον μὲν ὡς χορὴ τοῦς μετακοῦντας ξένους, λυπηρὸς οὐκ ἦν, οὐδ' ἐπίφθορος πόλει. ἦνεσα is here the aorist of completion and has the same meaning as the present for which it is here put. In Latin "nec laudo nec unquam laudavi". See Iph. Taur. 1023, τό δὲ πρόσθιον ἦνεσα. With the form ἀνθάδης comp. αὐτογνώμων, αὐτόβουλος &c. The words αὐθαδ. γηγ. are aimed at Kleon, the famous demagogue of Athens at this period. ἀμαθίας here

= "ignorance", but in Andr. 170, ἀμαθία = μωρία, "incontinence".

225. "But this matter having fallen on me unexpected, has crushed my spirit." Comp. Orest. 1173, εἴ ποθεν ἄελπτος παραπέσοι σωτηρία. ἔμοι is placed at the beginning of the sentence to show that the notion of the sentence refers to it. οἴχομαι, "I am ruined". Like ἦκω, οἴχομαι has the sense of the Perfect in the Present tense, see Jelf §. 396. We have the same expression χάρις βίον in Hipp. 1408.

228. "For he in whom were all my hopes (I feel sure), that is my husband, has turned out a most wicked man." I read γινώσκω καλῶς with Canter., and comp. Herakl. 981 sq., δεινόν τι καὶ συγγνωστὸν ὧ γύναι σ' ἔχειν νεῖκος πρὸς ἄνδρα τόνδε, γινώσκω καλῶς. The infin. γινώσκειν is kept by most editors, with which transl. "He on whom depended my arranging all matters rightly". Musgr. prop. γινώσκεις, adopted by Pors. and Elm. ἐν ᾧ = "penes quem" or "in quo", see Alkest. 279, ἐν σοὶ δ' ἐσμέν καὶ ζῆν καὶ μὴ. πάντα μοι ἦν = "All my hopes and resources were fixed". See Terence Phorm. III. 1. 6, ejus nunc miserae spes opesque sunt in te uno omnes sitae.

231. φυτόν is also applied (perhaps contemptuously) to women in

ὅς πρῶτα μὲν δεῖ χρημάτων ὑπερβολῇ
 πόσιν πρίασθαι δεσπότην τε σώματος
 λαβεῖν· κακοῦ γὰρ τοῦτ' ἔτ' ἄλγιον κακόν·
 καὶ τῷδ' ἄγων μέγιστος, ἢ κακὸν λαβεῖν 235
 ἢ χρηστόν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγαὶ
 γυναιξίν, οὐδ' οἷόν τ' ἀνήρασθαι πόσιν.
 ἐς καινὰ δ' ἦθη καὶ νόμους ἀφιγμένην
 δεῖ μάντιν εἶναι, μὴ μαθοῦσαν οἴκοθεν,
 ὅτω μάλιστα χρήσεται ξυνευνέτη. 240
 καὶ μὲν τὰδ' ἡμῖν ἐκπονουμέναισιν εὖ
 πόσις ξυνοικῇ, μὴ βία φέρων ζυγόν,
 ζηλωτὸς αἰών· εἰ δὲ μὴ, θανεῖν χρεών.
 ἀνὴρ δ' ὅταν τοῖς ἐνδον ἄχθεται ξυνών,
 ἔξω μολὼν ἔπαυσε καρδίαν ἄσης, 245
 ἢ πρὸς φίλον τιν' ἢ πρὸς ἴλικας τραπεῖς·
 ἡμῖν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν.

Hipp. 630, οἱ δ' αὖ λαβὼν ἀτηρόν
 ἐς δόμους φυτόν. For γυναῖκες
 fem. plur. joined with φυτόν neut.
 sing. see Jelf §. 382. 1.—μὲν is
 answered by τε, and τοῦτο refers to
 δεσπ. τε σώμ. λαβ. while κακοῦ re-
 fers to πόσ. πρίασθ. χρημ. ὑπερβ.,
 "by a great dowry". For the custom
 see Hipp. 627, τούτῳ δὲ δῆλον ὡς
 γυνὴ κακὸν μέγα, προσθεῖς γὰρ
 ὁ σπείρας τε κἀκθρένας πατὴρ
 φερνὰς ἀπόμισ', ὡς ἀπαλλαχθῇ
 κακοῦ. Virgil like Eurip. has con-
 founded the custom of the heroic age
 with his own. See Georg. I, 29.

234. I read τοῦτ' with Bothe and
 Paley. There are *two* evils mentioned
 1) the having to buy a husband, 2) when
 bought having to become his slave.

236. "For divorces are not glorious
 to women, nor is it possible to dis-
 own one's husband." The law of
 divorce in Athens did not permit a
 wife to be divorced from her hus-
 band without his consent, but made
 everything smooth for the husband's
 divorce. ἀνήρασθαι = "to renounce"
 or "disown". See Hipp. 14, ἀναι-
 νεται δὲ λέκτρα κοῦ ψαύει γόμων;
 Pind. Nem. V, 60, εὐθύς δ' ἀπανά-
 νατο νύμφαν.

238. For ἐς καινὰ—ἀφιγμ. comp.

Terence Andr. I, 2, 18, nunc hic dies
 aliam vitam adfert, alios mores po-
 stulat. οἴκοθεν = "of one's self"
 and not, as some take it "from fa-
 mily intercourse". Klotz expl. the
 constr. to be ὅστις μάλιστα ἔσται,
 ὃ χρήσεται συνευνέτη.

241. εὖ goes with ἐκπονοῦμ., not
 with ξυνοικῇ as Elmsl. wrongly
 thought. "And if with us skilfully
 elaborating these matters a consort
 should dwell, who bears the yoke
 quietly, enviable is our lot but if
 not, it is better to die. For when a
 man is at variance with his domestic
 circle, he is wont to go out and re-
 lieve his heart of weariness." For
 the simile in ζυγόν see on 673 inf.
 μὴ βία = "quietly". ἄχθομαι like
 αἰσθάνομαι takes a part. ἔπαυσε,
 "is wont to relieve", see 130 sup.
 ἄσης properly "surfeit" is perhaps
 connected with ἀηδία. Hesych. ἄσης·
 λύπη. ἡλικας = "his equals in
 rank and age". See Phœn. 1748,
 πρὸς ἡλικας φάνηθι σάς. A gloss
 in the Cod. Vatic. has πρὸς μίαν
 ψυχὴν· τὴν τοῦ ἀνδρός. The sense
 seems so plain that I am surprised
 at Bothe imagining that μίαν ψυχ.
 could mean Medea's own heart. He
 truly remarks that Grecian ladies of

λέγουσι δ' ἡμᾶς ὥς ἀκίνδυνον βίον
 ζῶμεν κατ' οἴκους, οἱ δὲ μάργνανται δορὶ,
 κακῶς φρονοῦντες· ὥς τρεῖς ἂν παρ' ἀσπίδα 250
 στήναι θέλοιμι' ἂν μᾶλλον ἢ τεκεῖν ἅπαξ.
 ἀλλ' οὐ γὰρ αὐτὸς πρὸς σέ κ' αἶμ' ἔκει λόγος·
 σοὶ μὲν γὰρ πόλις ἴδ' ἐστὶ καὶ πατρὸς δόμοι
 βίου τ' ὄνησις καὶ φίλων συνουσία,
 ἐγὼ δ' ἔρημος, ἄπολις οὗσ' ὑβρίζομαι 255
 πρὸς ἀνδρὸς, ἐκ γῆς βαρβάρου λελησμένη,
 οὐ μητέρ', οὐκ ἀδελφόν, οὐχὶ συγγενῇ
 μεθορμίσασθαι τῆσδ' ἔχουσα συμφορᾶς.
 τοσοῦτον οὖν σου τυγχάνειν βουλίσσομαι,
 ἣν μοι πόρος τις μηχανή τ' ἐξευρεθῇ, 260
 πόσιν δίκην τῶνδ' ἀντιτίσασθαι κακῶν
 τὸν δόντα τ' αὐτῷ θυγατέρ' ἢ τ' ἐγίματο,

respectable character rarely appeared in public, and never unless veiled and hedged in by a numerous retinue. Horace, Ovid and Propertius complain that they cannot see or speak to their mistresses.

248. On the transposition of ἡμᾶς see note on 37 sup. "But people say of us that we live a life of security at home." κακῶς φρονοῦντ., "judging wrongly". See Herakl. 56, παρ' ἀσπίδα στήναι, "to stand in battle array", so in Phæn. 1001, στάντες παρ' ἀσπίδα οὐκ ὀκνήσουσιν θανεῖν. In repetitions of ἂν, the particle is attached to the word on which most emphasis is to be laid, and may be repeated after the verb it modifies although no emphasis is intended. See Jelf §. 432. b.

252. "But enough, for the same argument comes not home to you and me." For this force of ἀλλὰ γὰρ see Phæn. 371. We find a similar complaint of the want of a city in Hipp. 1184, πόλις γὰρ οὐκέτ' ἔστιν ἥδε μοι. I read συνουσία with Klotz and the best MSS. Dind. and others prefer καιωνία.

256. λελησμένη, "having been carried off" from ληΐζομαι. This word is confounded with λελημαμένος (Ionic for ελεημ.) in Rhesus 74 and elsewhere. Helen. in Ovid. Heroid.

231 sq. says: Non erat Aetes, ad quem despecta rediret, non Idyia parens Chalciopeque soror, tale nihil timeo. Sed nec Medea timebat.—μεθορμ. lit. "to change moorings" hence "to fly to as a refuge from". Schol. λέπει τὸ ὥς. See Bacch. 931, καὶ βακχιάζων ἐξ ἔδρας μεθόρμισα. For the genit. συμφ. see on 121 sup.

259. βουλίσσομαι, "I wish and ever shall wish". It is equivalent to βουλομένῳ μοι ἔσται. The future has its own proper meaning, as it depends on the future success of her plan.—ἣν πόρος—ἐξευρεθῇ, so in the passage from Horace, the future is required as depending on a condition still future. Bothe considers it merely put for the present, and Erfurd. on Soph. Œd. Rex 1077 agrees with him. See however Neve's note on Œd. Rex 1077. Compare Hor. Epist. I, 14. 44, quam scit uterque libens censebo exerceat artem.

261. "To inflict punishment on my husband in return for these calamities, and on him who gave him his daughter, and on her who has married Iason." For ἣν the common reading, Porson prop. ἢ τ' or ἧ τ'. Of these Elmsl., Dind. and Paley adopt the latter, I think rightly. The objections to ἣν are that a man is

σιγᾶν. γινῆ γὰρ τᾶλλα μὲν φόβον πλέα,
κακὴ δ' ἐς ἀλκὴν καὶ σίδηρον εἰσορᾶν·
ὅταν δ' ἐς ἐνὶν ἡδίκημένη κυρῇ,
οὐκ ἔστιν ἄλλη φρὴν μαιφρονωτέρα. 265

ΧΟ. δρᾶσω τὰδ'· ἐνδίκως γὰρ ἐκτίσει πόσιν,
Μήδεια. πενθεῖν δ' οὐ σε θανατάζω τύχας.
ὁρῶ δὲ καὶ Κρέοντα, τῆσδ' ἄνακτα γῆς,
στείχοντα, καινῶν ἄγγελον βουλευμάτων. 270

ΚΡ. σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην,
Μήδειαν, εἶπον τῆσδε γῆς ἔξω περᾶν
φρυγάδα, λαβοῦσαν δισσὰ σὺν σαντῇ τέκνα.
καὶ μή τι μέλλειν· ὥς ἐγὼ βραβεὺς λόγου
τοῦδ' εἰμὶ, κοῦκ ἄπειμι πρὸς δόμους πάλιν,
πρὶν ἂν σε γαίης τερμόνων ἔξω βάλω. 275

ΜΗ. αἰαῖ· πανώλης ἡ τάλαιν' ἀπόλλυμαι.
ἐχθροὶ γὰρ ἐξιᾶσι πάντα δὲ κάλων,

said γαμεῖν and not γαμεῖσθαι, while a woman is said γαμεῖσθαι τινι, not τινά. Thus ἡ τ' ἐγῆματο is right, and = ἐκείνην τ' ἡ ἐγῆματο, like the constr. in 515 inf. For δίκην Pflugk reads δίκη, "justly". The double accus. constr. is same as μετιέναι τινὰ δίκην. σιγᾶν refers to τυγχάνειν sup. With Medea's request to the Chorus to keep silence, comp. Hipp. 712, σιγῇ καλύψαθ' ἀνθ' ἃδ' εἰσηκούσατε. For φόβ. πλέα see 903 inf. κακὴ δ'—"But cowardly with respect to valour and the sight of steel." Elmsl. says κακὴ ἀλκῇν = ἀλκῆς κενή.

265. ἐς = quod attinet ad, see 466 inf. κυρεῖν is constr. with a part. as in Alkest. 954. For the sentiment in 266 see Seneca Med. 579 sq. nulla vis flammae tumidique venti tanta nec teli metuenda torti, quanta cum conjux viduata taedis ardet et odit.—δρᾶσω τὰδ' = σιγήσομαι. A common form of expression to denote acquiescence with the previous speaker. See 184 sup. Paley remarks that πενθεῖν is very rarely used unless of "mourning for a death". He compares Aesch. Agam. 567, τί ταῦτα πενθεῖν δεῖ. Verse 270 is also found Troad. 703, τίν' αὖ δέδορκα τόνδ'

Ἀχαιϊκὸν λάτρην | στεῖχ. &c. &c.

271. For the accus. σὲ τὴν at the beginning of an address compare Ion 452, σὲ τὰν ὠδίνων—ἰκτεῦω, et passim. It is so placed to give emphasis and command the listener's attention. εἶπον, "I command" jubeo. The tragedians often use the aor. to express a thought *present* indeed in time but long since firmly conceived in the speaker's mind. For the use of the aor. for an *obsolete present* see Herakl. Eur. 177, ἡρόμην for ἐρωτῶ.

274. βραβεὺς λόγου, "the arbiter of this command". So Orest. 1065, βραβεὺς φόνου. The student should remark the *alliteration* in τοῦδ' εἰμὶ κοῦκ ἄπειμι, and compare 323, 340, 476 inf.; Plaut. Trinum. I, 2. 130, me absente atque insciente, inconsulto meo. πρὶν ἂν βάλω, "before I shall have cast out". This Greek future is rendered by the Latin *futurum exactum*. See Jelf §. 842. 6.

278. "For my enemies are crowding on all sail against me and there is no easily attainable landing from the sea of calamity." ἐξιᾶσ. πάντ. κάλ. lit. "are letting out all the ropes or reefs", see 524 inf. The student should not confuse καλὸς, adj. "good" and κάλως subst. "a

κοῦκ ἔστιν ἄτης εὐπρόσοιστος ἔλβασις.

ἐρήσομαι δὲ καὶ κακῶς πάσχουσ' ὅμως,

280

τίνος μ' ἔκατι γῆς ἀποστέλλεις, Κρέον;

ΚΡ. δέδοικά σ', οὐδέν δεῖ παραμπίσχειν λόγους,

μῆ μοί τι δράσης παῖδ' ἀνήμεστον κακόν.

ξυμβάλλεται δὲ πολλὰ τοῦδε δείματος·

σοφῇ πέφυκας καὶ κακῶν πολλῶν ἴδρις,

285

λυπεῖ δὲ λέκτρων ἀνδρὸς ἐστερημένη.

κλέω δ' ἀπειλεῖν σ', ὥς ἀπαγγέλλουσί μοι,

τὸν δόντα καὶ γήμαντα καὶ γαμουμένην

δράσειν· ταῦτ' οὖν πρὶν παθεῖν γυλάξομαι.

χρεῖσσον δέ μοι νῦν πρὸς σ' ἀνεχθῆσθαι, γίναί,

290

ἢ μαλθακισθῆνθ' ὕστερον μέγα στένειν.

ΜΗ. φεῦ φεῦ·

οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,

ἔβλαψε δόξα μεγάλα τ' εἴργασται κακά.

χρὴ δ' οὐπόθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ

295

παῖδας περισσῶς ἐκδιδάσκεσθαι σοφούς·

rope or cable". κάλων is here of course the accus. sing., so εἰκῶ in 1162 inf., and is of the fourth declension of Simples in Wordsworth's Grammar. δῆ="as it seems", 1024 inf., or perhaps πάντα δῆ, "absolutely all". For ἐξιέναι κάλων compare Herakl. Fur. 837, ἔλανε, κίνει, φρόνιον ἐξιεί κάλων.—εὐπρόσοιστος ἔλβασις, "an easily attainable landing place". Schol. εὐεπιβούλευτος, καὶ ῥαδίᾳ πρὸς τὸ διαφυγεῖν ἀντήν. The word, which is an ἀπαξ λεγόμενον is derived from προσφέρεισθαι = προσιέναι. We find ἀπροσφόρος, "inaccessus" Iph. Aul. 287. With ἄτης we must supply πελάγου. For examples of this simile see on 363 inf.

280. ὅμως limits πάσχουσ'. Porson well remarks "qui adversa fortuna utuntur, eos, quorum in potestate sunt, non audent libere alloqui". For ἐρήσομαι δὲ ὅμως comp. Hek. 825; Phœn. 438. ἔκατι = ἔκει = ἔνεκα. ἀποστέλλ. Hesych. ἀπειργεῖς. καλύεις. Eurip. always uses the form in -ίσχω, hence I prefer παραμπίσχειν with Elms. to -πέχειν with Pors. and Klotz. See

Hipp. 193. δέδοικα from δεῖδω.

284. "And many points contribute to form a part of this fear" or "concur to create this fear" i.e. join in causing it. For a full discussion on this line see Appendix. Adjectives signifying skill &c. govern a genit. so ἴδρις, τριβων, ἔμπειρος. See Aesch. Suppl. 453, θεῶω δ' αἰδρις μᾶλλον ἢ σοφὸς κακῶν εἶναι.

287. For the tautology in κλέω—ἀπαγγέλλουσι see Phœn. 737, ἔπτ' ἀνδρας αὐτοῖς φασίν, ὥς ἤκουσ' ἐγώ. The article is omitted with γήμαντα in accordance with a poetic usage. See Andr. 405, πρὸς τὰς παρούσας ἢ παρελθούσας τύχας.

293. "Not now for the first time, but often, Kreon, has my reputation injured me and worked me much evil." δόξα = "reputation" with an implied sense of "bad", which however Medea pretends to consider unfounded.—χρὴ δ'—"But no prudent man ought to have his children educated so as to be too wise." ἀρτίφρ. Hesych. ὑγιὲς τὴν φρένα, σώφρων. συντροφός. ἐκδιδάσκ. is here used in its pure middle signification. There is a kind of prolepsis in σοφούς =

χωρίς γὰρ ἄλλης ἥς ἔχουσιν ἀργίας
 φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῆ.
 σκαιοῖσι μὲν γὰρ καινὰ προσφέρων σοφὰ
 δόξεις ἀχρεῖος καὶ σοφὸς πεφυκέναι. 300
 τῶν δ' αὖ δοκούντων εἰδέναι τι ποικίλον
 κρείσσων νομισθεὶς λυπρὸς ἐν πόλει φανεῖ.
 ἐγὼ δὲ καὶ τὴ τῆσδε κοινωνῶ τύχης.
 σοφὴ γὰρ οὖσα τοῖς μὲν εἰμ' ἐπίφθονος,
 [τοῖς δ' ἱσυχαία, τοῖς δὲ θατέρου τρόπου.]
 τοῖς δ' αὖ προσάντης· εἰμὶ δ' οὐκ ἄγαν σοφή. 305
 σὺ δ' οὖν φοβεῖ με μὴ τι πλημμελὲς πάθῃς.
 οὐχ ὧδ' ἔχει μοι, μὴ τρέσῃς ἡμᾶς, Κρέον,
 ὥστ' ἐς τυράννους ἄνδρας ἐξαμαρτάνειν.
 σὺ γὰρ τί μ' ἠδίκηκας; ἐξέδου κόρον
 ὅτω σε θυμὸς ἤγεν. ἀλλ' ἐμὸν πόσιν 310
 μισῶ· σὺ δ', οἶμαι, σωφρονῶν ἔδρας τάδε.
 καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν.

ὥστε σοφοὺς γενέσθαι, so φοινίαν in 864 inf. περισσῶς, "uselessly", "vainly", "extraordinarily", see Soph. Antig. 68, τὸ γὰρ περισσὰ πράσσειν οὐκ ἔχει νοῦν οὐδένα. The sentiment of ἡ λίαν σοφὴ is also repudiated in 305 inf.; and other places.

297—98. "For apart from the charge of indolence which they incur besides, they meet with hostile envy from their fellow-citizens." For the pleonasm in ἄλλης comp. Orest. 533, τί μαρτύρων ἄλλων ἀκούειν δεῖ μ' ἂν εἰσορᾷν πάρα. ἀλφάνουσιν. Schol. εὐρίσκουσιν. For the attraction of ἥς into the genit. see Soph. Elekt. 763, μέγιστα πάντων ὧν ὅπωπ' ἐγὼ κακῶν. ἀργία is "indolence", not "otium sapientis", as one critic expl.

303. τύχης is the part. genit. governed by κοιν. σοφὴ is "clever" or "wise", not "prudent", as some expl. ἐπίφθονος here and at Hek. 1185 means "an object of jealousy". I consider the verse enclosed in brackets an interpolation from 808 inf., Klotz alone as usual of the critics maintaining its genuineness.

305. προσάντης, "annoying", properly "uphill", see 381 inf. δ' οὖν = "however", see Alkest. 73, ἡ δ' οὖν γυνὴ κάτεισιν εἰς Αἶδου δόμους. Another idiom is explained by Paley on Rhesus 336. πλημμελὲς lit. "out of tune", L. "absonus".

307. οὐχ—μοι, "I am not in such a position as" &c. The words μὴ τρέσ. ἡμ. are put in a parenthesis, as it were. Comp. Herakl. 715, οἷδ' οὐ προδῶσουςίν σε, μὴ τρέσῃς. ξένοι. So θάρσει Hek. 875.

309. γὰρ generally presupposes an ellipse as ("But why should I hurt you") "for how have you injured me"? For ἀδικεῖν with double accus. see Alkest. 689, τί δῆτά σ' ἠδίκηκα. ἀλλά is used to express a transition to a different thought or subject. Hence it is used in exhortations and addresses as in 336 inf. In v. 311 οἶμαι is ironical and = "of course", 'credo' or 'scilicet'. See Alkest. 353, ψυχρὰν μὲν, οἶμαι, τέρωψιν, "a cold delight, I ween".

312. τὸ μὲν σὸν, "your affairs" put for σε. For this use of the possessive for the pers. pron. see 346 inf.

νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα
 ἔατέ μ' οἰκεῖν· καὶ γὰρ ἡδιχημένοι
 σιγησόμεσθα, κρείσσωνων νικώμενοι.

315

ΚΡ. λέγεις ἀκοῦσαι μαλθακά, ἀλλ' εἴσω φρενῶν
 ὀρρωδία μοι μὴ τι βουλεύῃς κακὸν,
 τοσῶδε δ' ἥσσον ἢ πάρος πέποιθά σοι·
 γυνὴ γὰρ ὀξύθυμος, ὥς δ' αὐτῶς ἀνὴρ,
 ὀρέων φυλάσσειν ἢ σιωπηλὸς σοφός.
 ἀλλ' ἔξιθ' ὥς τάχιστα, μὴ λόγους λέγε·
 ὥς ταῦτ' ἄραρε, κοῦκ ἔχεις τέχνην ὅπως
 μενεῖς παρ' ἡμῖν, οὔσα δυσμενὲς ἐμοί.

320

ΜΗ. μὴ, πρὸς σε γονάτων τῆς τε νεογάμου κόρης.

ΚΡ. λόγους ἀναλοῖς· οὐ γὰρ ἂν πείσαις ποτέ.

325

νυμφεύετε, "marry". νυμφ. generally means "to give in marriage" but in Soph. Antig. 654, ἀλλὰ πτύσας ὥσει τε δυσμενῇ μέθες τὴν παῖδ' ἐν "Αἰδου τήνδε νυμφεύειν τινί, it means "to marry". See Wunder ad loc.

314—15. ἡδιχημένοι. The student should observe the use of the masculine gender instead of the feminine by Medea when speaking of herself. The tragedians use the masc. for the fem. especially in two cases. 1) Attributive or predicative adjectives are put in the masc. when the woman to whom they refer, speaking of herself uses the first pers. plur. or a plur. part. 2) In a tragic Chorus the masc. is used when the individual woman speaks of herself. A woman also sometimes uses the masc. when speaking of her own sex universally. Examples of the first case are found in 771 inf.; Hek. 511; of the second in 853 inf.; Hipp. 1105 sq.; of the third in Soph. Elekt. 771. κρείσ. is the genit. of inferiority governed by νικώμενοι. See Hipp. 727.

317. I have adopted Elms. conj. βουλεύῃς. "But I am afraid lest you should be plotting some evil in your mind." εἴσω φρ. go with βουλ. The reason of Elms. change is this. Kreon does not mean "lest Medea should plot at some future time" which is the sense of βουλεύσῃς, the reading of all the MSS., but he is afraid that although she speak in

honied accents, she may even at that very moment be devising some mischief. Still βουλεύσῃς may mean "may have hatched some plot", which saves it from Elms. objection. But I prefer the present.—τοσῶδε δ'. When Medea threatened dire destruction, Kreon was bold and incredulous, but when Medea speaks mildly and in a conciliating manner, Kreon fears a "snake in the grass". With τοσ. ἥσσ. sc. νυν.

320. φυλάσσειν is put for φυλάσσεισθαι. Viger. expl. ἀλλ. ἔξ. ὥς τάχ., as equalling ἀλλ. ἔξιθ' οὕτως ὥς δυνατόν τάχιστ' ἐξίεναι. μὴ λόγ. λέγ., "Do not argue". Comp. Arist. Ach. 302, σοῦ δ' ἐγὼ λόγους λέγοντος οὐκ ἀκούσομαι μακροῦς. A learned commentator has needlessly prop. πλέκε for λέγ.

322. ἄραρε from ἀραρίσκω. We find the same words ὥς ταῦτ' ἄραρε in Andr. 255. I read μενεῖς as ὅπως μενεῖς is the regular constr. and we rarely if ever find ὅπως μένῃς, when ὅπως is a particle of purpose. For the alliteration in μενεῖς—δυσμ. see 274 sup.

324. μὴ πρὸς σε γον. is put for ἰκετεύω σε πρὸς γον. The knees were frequently touched by suppliants. see on 65 sup. For the ellipse of ἰκετεύω comp. Hipp. 607; Alkest. 275. We may also compare the "per to deos oro" of Horace. ἀναλοῖς is from ἀναλίσκω. Elms. rightly re-

- ΜΗ. ἀλλ' ἐξελῶς με, κοῦδ' ἐν αἰδέσει λιτάς;
 ΚΡ. φιλῶ γὰρ οὐ σὲ μᾶλλον ἢ δόμονος ἐμούς.
 ΜΗ. ὦ πατρίς, ὥς σου κάρτα νῦν μνείαν ἔχω.
 ΚΡ. πλὴν γὰρ τέκνων ἔμοιγε φίλτατον πολὺ.
 ΜΗ. φεῖ φεῖ· βροτοῖς ἔρωτες ὥς κακὸν μέγα. 330
 ΚΡ. ὅπως ἂν, οἶμαι, καὶ παραστῶσιν τύχαι.
 ΜΗ. Ζεῦ, μὴ λάθοι σε τῶνδ' ὅς αἵτιος κακῶν.
 ΚΡ. ἔρπ', ὦ ματαία, καὶ μ' ἀπάλλαξον πόνων.
 ΜΗ. πονοῦμεν ἡμεῖς κοῦ πόνων κεχρήμεθα.
 ΚΡ. τάχ' ἐξ ὁπαδῶν χειρὸς ὠσθήσῃ βία. 335
 ΜΗ. μὴ διῆτα τοῦτό γ', ἀλλὰ σ' αἰτοῦμαι, Κρέον.
 ΚΡ. ὅχλον παρέξεις, ὥς ἔοικας, ὦ γύναι.
 ΜΗ. φευξοῦμεθ'· οὐ τοῦθ' ἱκέτευσσα σοῦ τυχεῖν.
 ΚΡ. τί δ' οὖν βιάζει κοῦκ ἀπαλλάσσει χθονός;
 ΜΗ. μίαν με μεῖναι τήνδ' ἕασον ἡμέραν 340

marks that πείσαις is put for πείσαις.

327. δόμονος = family. For the sentiment see 86 sup.—ὥς is perhaps for οὕτως, see Hek. 441. μνείαν ἔχω is put by a frequent idiom for μιμνήσκω. So σιγὴν θήσομαι for σιγήσομαι in 66 sup. For μν. ἔχω see Phœn. 464, κακῶν δὲ τῶν πρὶν μηδενὸς μνείαν ἔχειν. The student should remark the use of a masc. or fem. subject (πόλις) with the adjunct. (φίλτατον) in the neuter if πόλις be read. I have given πολὺ, believing πόλις to be a gloss. Cf. Hipp. 110.

330. There is again the same constr. as in φίλτ. πόλις. Perhaps ἔρωτες = "violent passions" in accordance with the idea explained in 121 sup. The same sentiment deprecating a too ardent affection is found 627 inf.—ὅπως ἂν—. "This is, I take it, in whatsoever way (or "according as") fortune may direct." οἶμαι has here no ironical sense but = "I take it" or as an American would say "I guess", "calculate" or "reckon".

334. I read as above with Elms., Dind. and others. Musgr. and Pors. edit. πόνος μὲν. ἡμεῖς δ' οὐ πόνω

κεχρήμεθα. Trans. "I am in trouble and have no need of further trouble". For κεχρησθαι, "to be in need of" with a genit. see Ion 1191; with the dat. in 347 inf.

336. "Do not this on any account, nay, let me entreat you, Kreon." For μὴ δῆτ' γε in expostulation see 1056 inf.; Alkest. 308, μὴ δῆτ' ἀνάσσει ταῦτά γ', αἰτοῦμαι σ' ἐγώ. For the use of ἀλλὰ Paley compares the Latin "at" in Hor. Epod. V. 1. Medea was going to say ἀλλὰ ἕασόν με μεῖναι.

337. "You will cause disturbance, good woman, it appears." For ὅχλον παρέξ. comp. Orest. 282, ὅχλον τε παρέχων παρθένω νόσοις ἐμαῖς. The impersonal form ὥς ἔοικε is frequently, in a parenthesis, used personally, as it is referred to the subject of the principal clause, and with which it agrees in person. Cf. Soph. Elekt. 516, ἀνειμένη μὲν ὥς ἔοικας, αὐτὴ στρέφει.

338. τοῦτο = τὸ μὴ φυνγεῖν. τυχεῖν as usual governs a genit. In the next verse some read τί δ' αὐτὴ βιάζει, some τί δ' οὖν. Elms. prop. τί δῆ. ἀπαλλάττειν seems to be put for ἀπαλλάττεσθαι, and as usual governs a genit.

καὶ ξυμπερᾶναι φροντίδ' ἢ φευξόμεθα,
 παισὶν τ' ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατὴρ
 οὐδὲν προτιμᾷ μηχανήσασθαι τέκνοις.
 οὔτερε δ' αὐτοὺς· καὶ σὺ τοι παίδων πατὴρ
 πέρφυκας· εἰκὸς δ' ἐστὶν εὐνοίαν σ' ἔχειν. 345
 τοῦμοῦ γὰρ οὐ μοι φροντὶς, εἰ φευξόμεθα,
 ζείνοις δὲ κλαίω ξυμφορᾷ κεχρημένους.
 ΚΡ. ἥμιστα τοῦμόν λῆμ' ἔφν τυραννικόν,
 αἰδούμενος δὲ πολλὰ δὴ διέφθορα·
 καὶ νῦν ὁρῶ μὲν ἐξαμαρτάνων, γύναι, 350
 ὅμως δὲ τεύξει τοῦδε· προὔννεπ'ω δέ σοι,
 εἴ σ' ἡ' πιῶσα λαμπὰς ὅψεται θεοῦ
 καὶ παῖδας ἐντὸς τῆσδε τερμόνων χθονός,
 θανεῖ· κέλεται μῦθος ἀψευδὴς ὅδε.
 νῦν δ', εἰ μένειν δεῖ, μῖμν' ἐφ' ἡμέραν μίαν· 355
 οὐ γὰρ τι δράσεις δεινὸν ὧν φόβος μ' ἔχει.

341. "And to complete some plan whither we shall fly." For *ξυμπερᾶναι φροντίδι* see 701 inf. I translate ἢ "whither", "in quam partem terrarum". Elms. prop. *ol.* We may also take ἢ as agreeing with *φροντίζει*; or as equivalent to *ὅπως* "in what manner". For ἢ = "whither" see Soph. Antig. 445, *σὺ μὲν κομίζοις ἂν σεαυτὸν ἢ θέλεις ἔξω βαρβαρίας αἰτίας ἐλεύθερον*.—*παισὶν τ'*, "And to 'devise provision for my children, since their father does not care to provide for his children." *ἀφορμή* = "provision", but I have not found another example in Eurip. *ἀφορμή* lit. means "a starting point". *οὐδὲν προτιμᾷ*. Hesych. *οὐκ ἔχει λόγον*. Cf. Alkest. 762, *τῶν ἐν Ἀδμήτου κακῶν οὐδὲν προτιμῶν*.

344. Medea here makes an appeal to the strongest of all earthly affections, that of a father for his children. Compare Alkest. 276, *μὴ πρὸς σε θείων τλῆς με προδοῦναι μὴ πρὸς παίδων οὐς ὀφθαλμοῖς, ἀλλ' ἄνα, τόλμα*. *τοί* is used emphatically.

346. *τοῦμοῦ—φροντὶς*, "I do not think about myself". For *τοῦμοῦ* see on 312 sup. *εἰ* introduces an indirect assertion instead of, as generally, a direct one. *κεχρησθαι* here governs a dative, we find it with a genit. in 334 sup.

348. "My nature is least of all tyrannical, but through shewing mercy (i.e. to suppliants) I have often, you must know (δὴ), hurt myself much" or "had my nature deteriorated". Dr. Veitch takes exception to this and renders "I have spoilt (my nature) much" or in a *mid.* sense "hurt myself much". *αἰδούμενος* = "through compassion", see 326 sup.; Hek. 286. With *διέφθ.* we must supply *τὸ λῆμα*. *διέφθορα* = "I have altered for the worse". This is the perf. *mid.* and may be taken either in an active or neuter sense.

350. The prep. *ἐξ* has perhaps an intensive force "very much". *ὁρῶ ἐξαμαρτ.* is the usual constr., so 26 sup. Nearly all edd. read *τοῦδε*, one only *ταῦνδε*, which may perhaps (v. 340—42 sup.) be right. We have here *προὔννεπ'ιν* with the dat. but in Soph. Trach. 227 with the accus. —*εἴ σ'*, "If the coming light of the sun (i.e. tomorrow) shall behold you and your children &c.". *θεός* is used of the Sun. See Alkest. 722.

355. Pers. wrongly prop. *ἔθ'* for *ἐφ'*. *ἐπὶ* with the accus. signifies extension over a space of time.—*δεινόν τι ὧν φόβος μ' ἔχει* = *δεινόν τι τοιούτων ἃ φοβοῦμαι*. So in 345 *εὐνοίαν ἔχειν* = *εὐνοεῖσθαι*.

- ΧΟ. δύστανε γύναι,
 φεῦ φεῦ, μελέα τῶν σῶν ἀχέων.
 ποῖ ποτε τρέψει; τίνα προξενίαν,
 ἢ δόμον, ἢ χθόνα σωτῆρα κακῶν 360
 ἐξευρήσεις;
 ὥς εἰς ἄπορόν σε κλύδωνα θεὸς,
 Μήδεια, κακῶν ἐπόρευσε.
- ΜΗ. κακῶς πέπρακται πανταχῇ· τίς ἀντερεῖ;
 ἀλλ' οὔτι ταύτη ταῦτα, μὴ δοκεῖτέ πω. 365
 ἔτ' εἰς' ἀγῶνες τοῖς νεωστὶ νυμφίοις,
 καὶ τοῖσι κηδεύσασιν οὐ σμικροὶ πόνοι.
 δοκεῖς γὰρ ἂν με τόνδε θωπεῦσαί ποτε,
 εἰ μὴ τι κερδαίνουσαν ἢ τεχνωμένην;
 οὐδ' ἂν προσεῖπον οὐδ' ἂν ἠψάμην χεροῖν. 370
 ὁ δ' ἐς τοσοῦτον μωρίας ἀφίκετο
 ὥστ', ἐξὸν αὐτῷ τὰμ' ἐλεῖν βούλεύματα
 γῆς ἐκβαλόντι, τήνδ' ἀφῆκεν ἡμέραν
 μεῖναι μ', ἐν ἧ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκροῦς

358. For the genit. ἀχέων governed by μελέα see on 96 sup. ποῖ ποτε means "whither in the world". The same question is asked in 502 infra. In v. 360 the student should remark σωτῆρ feminine agreeing with χθόνα, and compare Elekt. 993, βροτῶν ἐν ἀλόῃς ῥοθίοις τιμὰς σωτῆρας ἔχοντες. κακῶν is the genit. of separation gov. by σωτῆρα. For the expression κλύδωνα κακῶν compare ἄτης πελάγου 278 sup.; Hipp. 822, κακῶν δ' ὦ τάλας πέλαγος εἰσορῶ τοσοῦτον ὥστε μή-ποτ' ἐκνεύσαι πάλιν; Aesch. Pers. 433, κακῶν δὲ πύλαγος ἔρρωγεν μέγα.

364. τίς ἀντερεῖ, "who will gainsay it". The expression like πῶς δοκεῖς is placed in a parenthesis. See Alkest. 152, πῶς δ' οὐκ ἀρίστη; τίς δ' ἐναντιώσεται—ἀλλ' οὔτι—"But these matters will not fall out in any respect in that way, do not imagine they will." With ἀλλ. ταύτ. ταῦτ. we must understand ἀποβήσεται. We find a similar form of speaking in Hipp. 41, ἀλλ' οὔτι ταύτη τόνδ'

ἔρωτα χορῇ πεσεῖν. πω goes with οὐ. Bothe wrongly prop. πῶς.

368. "For do you imagine that I would ever have fawned upon this fellow, unless I was about to receive some gain, or contrive some plot." I read ποτε with Dind., most editors having ποτ' ἂν. But θωπεῦσαι ἂν is put for ἐθώπευσα ἂν, not for the Optat. ὅτι θωπεύσαιμι ἂν. The hiatus in ποτε | εἰ should be observed. εἰ μὴ = "except", see 30 sup.

371. ἐς τοσοῦτ. μωρίας, "to such a height of folly". For the adjet. in the neut. sing. and substant. in genit. comp. 393 inf., 56 sup. μωρία = "folly". ἐξὸν is from ἐξεῖναι, "licet" and is a neut. impersonal part. For its use as the accus. absol. see 447 inf.; Alkest. 284, θνήσκω, παρόν μοι μὴ θανεῖν ὑπὲρ σέθεν. ἐλεῖν, "to overthrow", "to raze to the ground", a metaphor taken from the capture and destruction of cities. Or we may expl. as if the idea was taken from catching game—"to get into his power".—νεκροῦς θήσω =

Θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν. 375
 πολλὰς δ' ἔχονσα θανασίμους αὐτοῖς ὁδοὺς,
 οὐκ οἶδ' ὅποιά περ ὦτον ἐγχειρῶ, φίλαι,
 πότερον ὑφάψω δῶμα νυμφικὸν πυρὶ,
 ἢ θηκτὸν ὥσω φάσγανον δι' ἥπατος,
 σιγῇ δόμους εἰσβᾶς' ἐν' ἔστρωται λέχος. 380
 ἀλλ' ἐν τί μοι πρόσαντες· εἰ ληφθήσομαι
 δόμους ὑπερβαίνουσα καὶ τεχνωμένη,
 θανοῦσα θήσω τοῖς ἐμοῖς ἐχθροῖς γέλων.
 χράτιστα τὴν εὐθείαν, ἣ πεφύκαμεν
 σοφοὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλεῖν. 385
 εἶεν.
 καὶ δὴ τεθνᾷσι· τίς με δέξεται πόλις;
 τίς γῆρ' ἄστυλον καὶ δόμους ἐχεγγένους
 ξένος παρασχὼν ῥύσεται τοῖς μὸν δέμας;
 οὐκ ἔστι. μείνας' οὖν ἔτι σμικρὸν χρόνον,

πτενω. Compare Hek. 869, ἐγὼ σε
 θήσω τοῦδ' ἐλεύθερον φόβου. The
 Schol. inquires why Medea did not
 kill her husband as she says here
 she would. He thinks that she has
 no time, and is frightened by the
 words of the messenger in 1122 inf.

376. θανασίμους, "fraught with
 death". We have a parallel form of
 sentence in Hel. 630, πολλοὺς δ' ἐν
 μέσῳ λόγους ἔχων οὐκ οἶδ' ὅπου
 πρῶτον ἀρξώμαι τὰ νῦν. ἐγχειρῶ
 is the *deliberative subjunctive*, see
 1273 inf.—δῶμα means "chamber",
 see 135 sup.; Hipp. 108. The fol-
 lowing verses are also found in 40
 sup. where see note. Bothe wrongly
 supposed ἥπατ. to mean Medea's own
 heart. σιγῇ is used as an adverb.
 For πρόσαντες see on 305 sup.
 λαμβάνω is as usual constructed with
 a part. ἐπερβ. δόμους, "entering
 the house", see Alkest. 795, ὑπερ-
 βαλὼν πύλας. θανοῦσα, "by my
 death". Bothe says θανοῦσα γέλων
 is an *crepaegetic asyndeton*. Asyn-
 deton takes place when two or more
 sentences or notions connected to-
 gether in meaning &c. follow one
 another without any conjunction, the
 notions being pressed into one. So
 here we would expect καὶ τεχν. θά-

νοῦμαι καὶ θήσω κ.τ.λ., but καὶ
 is left out.

384 sq. "Best of all is the easy
 road in which we women are especial-
 ly skilful, to take them off by drugs."
 With τὴν εὐθ. we must supply ὁδὸν
 πορεύεσθαι. ἣ here refers to εὐθ.
 ὁδὸν, see on 341 sup. σοφαὶ refers
 to women in general. Elms. reads
 σοφοὶ referring to Medea which I
 have also read, see Addenda. We
 know from Ion 616, ὅσας σφαγὰς
 δὴ φαρμάκων τε θανασίμων γυ-
 ναῖκες ἡῶρον ἀνδράσιν διαφθο-
 ράς.—εἶεν, "Very good, so much for
 that part", see Hipp. 297, εἶεν· τί
 σιγᾶς, οὐκ ἐχρῆν σιγᾶν. τέκνον.—
 καὶ δὴ τεθνᾷσι, "fac jam mortuos
 esse". "Suppose them now dead.
 What city will receive me. What
 stranger offering &c." For καὶ δὴ
 τεθν. compare Hel. 1059, καὶ δὴ
 παρτίκην; 1107 infra. ἐχεγγένους,
 Hesych. ἀσφαλείς. The word is
 nearly a synonym of πρεγγύς,
 "trusty". ῥύσσει. τοῖς. δέμα. "Will
 protect me". τοῖς μὸν δέμας is put
 for με, as in Hek. 501, εἰα' τίς σῶ-
 ρος σῶμα τοῖς μὸν οὐκ ἔασι κείσθαι.
 οὐκ ἔστι = "there is no one". μεί-
 νας' is for μένισας.

ἦν μὲν τις ἡμῖν πύργος ἀσφαλῆς φανῇ,
 δόλῳ μέτειμι τόνδε καὶ σιγῇ φόνον, 390
 ἦν δ' ἐξελαύνῃ ξυμπορά μ' ἀμήχανος,
 αὐτῇ ξίφος λαβοῦσα, καὶ μέλλω θανεῖν,
 κενῶ σφε, τόλμης δ' εἶμι πρὸς τὸ καρτερόν.
 οὐ γὰρ μὰ τὴν δέσποιναν, ἦν ἐγὼ σέβω
 μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην, 395
 Ἐκάτην, μυχοῖς ναίουσαν ἐστίας ἐμῆς,
 χαίρων τις αὐτῶν τοῦμὸν ἀλγυνεῖ κέαρ.
 πιπρούς δ' ἐγὼ σφιν καὶ λυγροὺς θήσω γάμους,
 πιπρὸν δὲ κῆδος καὶ φρεγὰς ἐμὰς χθονός.
 ἀλλ' εἶα· φρίδου μηδὲν ὦν ἐπίστασαι, 400
 Μήδεια, βουλεύουσα καὶ τεχνωμένη·
 ἔρπ' ἐς τὸ δεινόν· νῦν ἀγὼν εὐψυχίας.
 ὀρᾷς ἃ πάσχεις; οὐ γέλωτα δεῖ σ' ὀφλεῖν
 τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις,
 γεγῶσαν ἐσθλοῦ πατρὸς Ἑλίου τ' ἄπο. 405
 ἐπίστασαι δέ· πρὸς δὲ καὶ πεφύκαμεν

389. "If any tower of refuge may appear to me I will go about this murder stealthily and in silence, but if unavoidable fate shall compel me I myself though I die for it seizing a sword will slay them." Aegeus (v. 663) was the πύργος ἀσφαλῆς. For καὶ εἰ and εἰ καὶ see on 75 sup. For the construction πρὸς τὸ τόλμης καρτερόν, "to the summit of audacity" see note on 371 sup.

395. Hecate is invoked, as being the patroness of witches and poisoners. πάντων indicates that she is preferred before all other gods and goddesses. μυχ.—ἐμῆς, "Dwelling in the secret recesses of my house". It was customary among the Greeks to have altars to the particular family divinity inside their houses. χαίρων = "with impunity" unhurt. Hence οὐ χαίρων = κλαίων. See on 44 sup.

398. "But I will make their marriages fraught with retribution." πικρὸς has here an intensive force. For the distinction between γάμους and κῆδος compare νυμφίοις and κηδεύσασιν v. 366 sup.

400. But come, exercise all your skill in plots and contrivances, screw up your courage, now is the contest of bravery, do you see your sufferings? it were not fit for you to merit ridicule from Sisyphus' descendants and Iason's bride, you the descendant of a most noble father and of the Sun. Such are Medea's thoughts, and through fear of ridicule she nerves herself to her dreadful task. Sisyphus being a robber, is contemptuously mentioned, and τοῖς Σισυφ. refers to Kreon and his family. Respecting Medea's descent from the Sun Klotz says "Medea enim per patrem Aeeten, qui erat filius Solis e Perseide, genus ducebat ab Sole. Cf. Apoll. Rhod. I, 9. 1, ibique Heynium."

406. "But moreover we are also women, without devices in the direction of good." With πρὸς supply τούτοις, so 704 inf. Euripides here indulges in a bit of misogynism, although Paley considers that Medea is not made to speak sincerely her own feelings, which to a certain extent would represent those of the poet,

γυναικες, ἐς μὲν ἔσθλ' ἀμυχανώταται,
κακῶν δὲ πάντων τέκτονες σοφώταται. 408

ΧΟ. ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί,
καὶ δῖα καὶ πάντα πάλιν στρέφεται.
ἀνδράσι μὲν δόλια βουλαί, θεῶν δ'
οὐκέτι πίστις ἄραρε.
τὰν δ' ἐμὴν εὐκλειαν ἔχειν βιοτὰν στρέψουσι
φᾶμαι. 414, 5

ἔρχεται τιμὰ γυναικείῳ γένει·
οὐκέτι δυσκλέαδος φάμα γυναικας ἔξει. 418, 9
μοῦσαι δὲ παλαιγενέων λήξουσ' αἰοῖδαν
τὰν ἐμὴν ὑμνεῦσαι ἀπιστοσύναν.
οὐ γὰρ ἐν ἀμετέρᾳ γνώμα λῆρας

but only what *men* say of her sex. That women were full of devices for bad or secret purposes is shown by Andr. 85, πολλὰς ἄν εὐροῖς μηχανάς (sc. to account for her long absence from the house) γυνὴ γὰρ εἰ.

409. ἄνω ποταμῶν—. "The waters of the sacred streams flow backward, and justice and everything else is reversed. Treacherous are the designs of men, and no longer is the faith plighted in presence (as it were) of the gods firm. But rumour shall change my life, so that it shall have good repute." παγαί may also mean "sources", as well as "waters" generally. Hesych. ἄνω ποτ. παροιμία ἐπὶ τῶν ἐπ' ἐναντία γενομένων. For the simile, which is not uncommon compare Suppl. 520, ἄνω γὰρ ἄν ῥέοι τὰ πράγματα θ' οὕτως, εἰ πιταξόμεσθα δῆ; Demosth. de Fals. Leg. p. 433. 21, ἀλλὰ δῆτα ἄνω ποταμῶν ἐκείνῃ τῇ ἡμέρᾳ πάντες — ἐρρῶσαν λόγοι; Hor. Carin. I, 29. 10 sq., quis neget arduis pronos relabi posse rivos montibus, et Tiberim reverti, cum tu coemptos undique nobiles libros Panæti, Socraticæ et domum, mutare loriceis Iberis, pollicitus meliora, tendis?; Ovid. Heroid. V, 29 sq., cum Paris Oenone poterit spirare relicta ad fontem Xanthi versa recurret aqua. Xanthe, retro propera, versaeque recurrere lym-

phae, sustinet Oenonen deseruisse Paris. For θεῶν πίστις, "faith plighted in the sight of the gods", comp. 21—22 sup. I read στρέψουσι with Elms. instead of στρέφουσι. εὐκλ. ἔχειν is put by prolepsis for ὥστε εὐκλειαν ἔχειν, see 864 inf.

420. "But the Muses (i.e. poetry) shall cease from their former songs. (i.e. shall cease) from celebrating my faithlessness. For Phœbus, prince of song, granted not to our nature the divine melody of the lyre, since, in my turn, I would have hymned a hymn against the race of men, but a long age (i.e. past generations) has much to say respecting our mode of life and that of men." I read αἰοῖδαν. Another lection is αἰοῖδων with the meaning "But the songs of the ancient poets shall cease to sing of my fickleness." On the fickleness of women, see Ion 1090—98 "Behold, ye who, pursuing music, sing in ill sounding strains the marriage beds of us women and the illegal, unholy nuptials of Venus, how much we surpass the unrighteous race of men in piety. And let a strain and song of recantation go forth ill sounding against men respecting their marriage beds"; Hesiod. ἔργ. κ. ἡμ. 373; Homer. Od. XI, 456. ὑμνεῖσθαι is used in a bad sense (like our "to make notorious"), as remarked by

ὥπασε θέσπιν αἰοιδὰν 424
 Φοῖβος, ἀγῆτωρ μελέων· ἐπεὶ ἀντάχρσ' ἂν ὕμνον
 ἀρσένων γέννα· μακρὸς δ' αἰὼν ἔχει 427, 8
 πολλὰ μὲν ἀμετέραν ἀνδρῶν τε μοῖραν εἰπεῖν.
 σὺ δ' ἐκ μὲν οἴκων πατρῶων ἐπλευσας
 μαινομένα κραδίᾳ, διδύμους ὀρίσασα πόντου
 πέτραις· ἐπὶ δὲ ξένα
 ναίεις χθονί, τὰς ἀνάνδρου
 κοίτας ὀλέσασα λέκτρον 435
 τάλαινα, φρυγὰς δὲ χώρας
 ἄτιμος ἐλαύνει.
 βέβακε δ' ὄρκων χάρις, οὐδ' ἔτ' αἰδώς
 Ἑλλάδι τᾷ μεγάλᾳ μένει, αἰθερία δ' ἀνέπτα.
 σοὶ δ' οὔτε πατρὸς δόμοι, 440
 δύστανε, μεθορμίσασθαι
 μόχθων πάρα, τῶν δὲ λέκτρον
 ἄλλα βασιλεία κρείσσω
 δόμοις ἐπανάστα.

the Schol. For the expression ὥπασε
 θέσπιν αἰοιδὰν Φοῖβος we may comp.
 Hom. Od. VIII, 498, ὡς ἄρα τοι
 πρόφρων θεὸς ὥπασε θέσπιν αἰοι-
 δήν. After πολλὰ μὲν ἀμετέραν
 we might have expected πολλὰ δὲ
 τῇν πῶν ἀνδρῶν μοῖραν εἰπεῖν.
 For εἰπεῖν with double accus. see on
 61 sup.

431. "But you—you have sailed
 from your ancestral home &c." The
 antepenultimate syllable in πατρῶων
 is shortened as usual. Comp. Hek.
 82, 1107 where however Porson reads
 πατρίον and ζόης, against the MSS.
 Elms. here reads πατρίων, πατρώος
 οἶκος being "an ancestral home",
 πατρίος οἶκος, "a home in one's na-
 tive land". μαιν. κραδ., "with in-
 fatuated spirit". Some "with raging
 heart" which gives no good meaning.
 Comp. Hipp. 1274, θάλλει δ' Ἐρως,
 ὃ μαινομένα κραδίᾳ πτανὸς ἐφορ-
 μύσῃ χρυσσοφρῆς. ὀρίσασα, "hav-
 ing passed". Herakl. 16, ἄλλην ἀπ'
 ἄλλης ἐξορίζοντες πόλιν. So Latin
 "legere". ἐπὶ δὲ, "and moreover".
 There is a noticeable *pleonasm* in
 κοίτας λέκτρον for which compare

Hek. 297—98, ἥτις γόων σῶν καὶ
 μακρῶν ὀδυρμάτων κλύουσα θρη-
 νους οὐκ ἂν ἐκβάλοι δάκρυ.

438. ὄρκων χάρις, "the respect
 due to oaths". In Hesiod. ἐργ. κ.
 ἡμ. 197 we find the same idea of
 the departure of αἰδώς—, καὶ τότε
 δὴ πρὸς Ὀλυμπον ἀπὸ χθονὸς—
 ἀθανάτων μετὰ φύλον ἴτον προ-
 λιπόντ' ἀνθρώπους Ἀιδῶς καὶ
 Νέμεσις. We have the expression
 Ἑλλάδ. τᾷ μεγ. in Iph. Aul. 1378,
 εἰς ἔμ' Ἑλλάς ἡ μεγίστη πῦσα νῦν
 ἀποβλέπει. αἰθερία = εἰς αἰθ. So
 πόντιον = εἰς πόντ. Hek. 797.

441. For the simile in μεθορμ.
 see on 258 sup. πάρα appears to
 be put for πάρεσι which is rather
 unusual. Compare however Arist.
 Ach. 862, ὑμεῖς δ' ὅσοι θεῖβαθεν
 ἀύληται πάρα, and see Addenda.
 I read τῶν δὲ for τῶνδε, the order
 is δὲ ἄλλα βασιλεία κρείσσω τῶν
 λέκτρ., "another wife preferred before
 your couch". Some read σῶν τε,
 where οὔτε is followed by τε, as
 in Hek. 1230; Troad. 487. Paley
 reads σῶν δὲ λέκτρ. So also Porson
 and Dindorf.

- ΙΑ. οὐ νῦν κατεῖδον πρῶτον, ἀλλὰ πολλάκις 445
 τραχεῖαν ὁργὴν ὥς ἀμήχανον κακόν.
 σοὶ γὰρ παρὸν γῆν τήνδε καὶ δόμους ἔχειν
 κοῦφως φερούσῃ κρείσσωνων βουλευμάτων,
 λόγων ματαίων οὔνεκ' ἐκπεσεῖ χθονός.
 καί μοι μὲν οὐδὲν πρῶγμα· μὴ παύσῃ ποτὲ 450
 λέγουσ' Ἰάσων ὥς ἀκίστεός ἐστ' ἀνὴρ.
 αἶ δ' ἐς τυράννους ἐστί σοι λελεγμένα,
 πᾶν κέρδος ἰγοῦ ζημιουμένη φυγῇ.
 καί γ' αὖ μὲν αἰεὶ βασιλέων θυμουμένων
 ὁργὰς ἀφῆρουν, καὶ σ' ἐβουλόμην μένειν· 455
 σὺ δ' οὐκ ἀνίης μωρίας, λέγουσ' αἰεὶ
 κακῶς τυράννους· τοιγὰρ ἐκπεσεῖ χθονός.
 ὅμως δὲ καὶ τῶνδ' οὐκ ἀπειρηγὼς φίλοις
 ἵκω, τὸ σὸν δὴ προσκοπούμενος, γύναι,
 ὥς μίτ' ἀχρήμων ξὺν τέκνοισιν ἐκπέσῃς 460
 μίτ' ἐνδείξ του. πόλλ' ἐφέλκεται φυγῇ
 κακὰ ξὺν αὐτῇ· καὶ γὰρ εἰ σύ με στεργεῖς,
 οὐκ ἂν δυνάμην σοὶ κακῶς φρονεῖν ποτε.
- ΒΗ. ὦ παγκράτιστε, τοῦτο γάρ σ' εἰπεῖν ἔχω 465
 γλώσση μέγιστον εἰς ἀνανδρίαν κακὸν,

445. We have the same words σὺ νῦν πρῶτον, ἀλλὰ πολ. in 292 sup. ἀλλά—κακόν would properly be ἀλ. πολ. ὥς τραχεῖα ὁργὴ ἐστὶν ἀμήχ. κακ. For the transposition see 37 sup.—παρὸν, "when it was in your power", is used like ἔξον 372 sup.

452. "But with respect to your reproaches against the princes consider yourself very fortunate in being punished only by banishment." Paley transl. πᾶν κέρδ., "all gain", because when accounts are added up and adjusted, a balance is struck between profit and loss. Hence Medea must put the "banishment only" as "all gain". Commentators quote Herakl. 958, οὐδὲ σε κατθανεῖν κακῶς, καὶ κερδαίνεις ἅπαντα, χρὴν γὰρ οὐχ ἅπαξ θνήσκειν σε. τυράννους = Kreon and Glauke. αἰεὶ = "always" here, but when placed between the article and its noun αἰεὶ means "from time to time", as τὸν

αἰεὶ χρόνον Phæn. 1521. ἀφῆρουν, "tried to remove", not however with any implied sense of failure. μωρίας is the usual genit. after verbs of giving up, ceasing.

458. "But even after all this, not wearied with (serving) my friends, I am here, taking forethought for your interests, as it seems." For ἐκ τῶνδ: compare Hipp. 705, ἀλλ' ἐστὶ καὶ τῶνδ' ὥστε σωθῆναι τέκνον. ἀπειρηγὼς from ἀπειρίν, "to decline". Comp. the parallel passage in Andr. 87, ὁρῶς, ἀπανδρὸς ἐν κακοῖς φίλοις σοῖς. Some read τὸ σὸν γε, others τασσόμε. See Ad-denda. I read from conjecture τὸ σὸν δὴ.

465 sq. "O most base one, for this I can say against you with my tongue, the greatest reproach that I can utter against your unmanly conduct." γλώσση is the dat. instrum. For κακόν meaning "reproach" see

ἦλθες πρὸς ἡμᾶς, ἦλθες, ἔχθιστος γεγώς;
 [Θεοῖς τε καὶμοὶ παντί τ' ἀνθρώπων γένει.]
 οὔτοι θράσος τόδ' ἐστὶν οὐδ' εὐτολμία,
 φίλους κακῶς δράσαντ' ἐναντίον βλέπειν, 470
 ἀλλ' ἡ μεγίστη τῶν ἐν ἀνθρώποις νόσων
 πασῶν, ἀναίδει· εὖ δ' ἐποίησας μολῶν.
 ἐγὼ τε γὰρ λέξασα κουφισθήσομαι
 ψυχὴν κακῶς σε καὶ σὺ λυπήσει κλύων.
 ἐκ τῶν δὲ πρώτων πρώτον ἄρξομαι λέγειν. 475
 ἔσωσά σ', ὡς ἴσασις Ἑλλήνων ὅσοι
 ταὐτὸν ξυνεισέβησαν Ἀργεῶν σκάφος,
 πεμφθέντα ταύρων πυρπνῶν ἐπιστάτην
 ζεύγλαισι, καὶ σπεροῦντα θανάσιμον γύνῃ·
 δράκοντα δ', ὃς πάγχρυσον ἀμρέπων δέρας 480
 σπείραις ἔσωξε πολυπλόκοις ἄυπνος ὢν,
 κτείνασ' ἀνέσχον σοὶ φάος σωτήριον.
 αὐτὴ δὲ πατέρα καὶ δόμους προδοῦς' ἔμοῦς
 τὴν Πηλιῶτιν εἰς Ἰωλκὸν ἰκόμην

Hek. 575, ὁ δ' οὐ φέρων πρὸς τοῦ φέροντος τοιαύτ' ἔχουεν κακά.—ἦλθες—"you have come, have you, you have come". I consider the next verse an interpolation from 1324 inf. Klotz, as usual defends it. All other editors reject it.

469. θράσος is put for θάρσος. Schol. τὸ θράσος εἶδει μάλλον εἶπεν θάρσος, διαφέρει δὲ ὡς ἀρετὴ κακίας. τὸ μὲν γὰρ ἐπὶ κακοῦ καὶ ὀψοκινδύνου τάσσεται, τὸ δὲ ἐπὶ ἀγαθοῦ. See Suppl. 609, τόδε μοι τὸ θράσος ἀμφιβάλει. φίλους ἐναντ. βλέπ., "to look friends in the face". ἡ μεγίστη is put for τὸ μέγιστον, so ὁ ὕστατος τοῦ χρόνου Aesch. Agam. 1300.

476. All critics, ancient and modern have remarked upon the repetition of the letter σ. Compare Iph. Taur. 765, τὸ σῶμα σώσας τοὺς λόγους σώσεις ἐμοί. On Ἀργ. σκάφ. see on v. 1.

479. ζεύγλαισι is the dat. instrum., "by means of yokes". Bothe wrongly expl. by ζευγελάτην ταύρων. ζεύγλη here means "a yoke", though strictly it is the collar round the neck to

which the ζυγὸν or yoke proper is attached. θανάσιμον γύνῃ. The stories of Iason and Kadmus, king of Thebes, are almost identical. Kadmus like Iason sowed serpents teeth in the ground, from which sprung a crop of armed men, who however in Kadmus' case destroyed each other by fighting, while it was part of Iason's task to destroy them in the other case, which he was enabled to do by means of Medea's assistance. Comp. Ovid. Heroid. XII, 95, arva venenatis pro semine dentibus implens; nascitur, et gladios scutaque miles habet. See also Phœn. 665—73.

480 sq. There is some doubt as to δέρας being read here, and δέρος in v. 5 sup. We have a good parallel passage in Ovid. Heroid. XII, 101 sq., insopor ecce vigil squamis crepitantibus horrens sibilat, et torto pectore verrit humum.—Flammea subdixi medicato lumina somno, et tibi quae raperes vellera tuta dedi. ἀνέσχον. Schol. ἀνέδειξα. See Elekt. 586, εἰδειξας ἐμφανῆ πόλει πυρρόν. κτείνασα="by slaying".

ξύν σοι, πρόθυμος μάλλον ἢ σοφωτέρα, 485
 Περίαν τ' ἀπέκτειν', ὥσπερ ἄλγιστον θανεῖν,
 παίδων ὑπ' αὐτοῦ, πάντα δ' ἐξεῖλον φόβον.
 καὶ ταῦθ' ὑφ' ἡμῶν, ὃ κάκιστ' ἀνδρῶν, παθὼν
 προὔδωκας ἡμᾶς, καινὰ δ' ἐκτίσω λέχη, 490
 παίδων γεγῶτων· εἰ γὰρ ἦσθ' ἄπαις ἔτι,
 συγγνωστὸν ἦν σοι τοῦθ' ἐρασθῆναι λέχους.
 ὄρκων δὲ φροῦδῃ πίστις, οὐδ' ἔχω μαθεῖν
 ἢ θεοὺς νομίζεις τοὺς τότε οὐκ ἄρχειν ἔτι,
 ἢ καινὰ κείσθαι θέσμ' ἐν ἀνθρώποις τὰ νῦν, 495
 ἐπεὶ ξύνοισθά γ' εἰς ἔμ' οἷκ' εὖορκος ὢν.
 γεῦ δεξιὰ χεῖρ, ἧς σὺ πόλλ' ἐλαμβάνον,
 καὶ τῶνδε γονάτων, ὡς μάτην κεχρώσμεθα
 κακοῦ πρὸς ἀνδρὸς, ἐλπίδων δ' ἡμάρτομεν.
 ἄγ', ὡς φίλῳ γὰρ ὄντι σοι κοινώσομαι, 500
 δοκοῦσα μὲν τι πρὸς γε σοῦ πράξειν καλῶς,
 ὅμως δ' ἐρωτηθεὶς γὰρ αἰσχίων φανεῖ.
 εἶν τοῖ τράπεμαι· λότρεα πρὸς πατρός δόμον,
 οὗς σοὶ προδοῦσα καὶ πάτρην ἀφικόμεην;

485. *πρόθυμ.*—*σοφ.* We have an exact parallel in the "not wisely but too well" of Shakespere. For the form of expression compare Aesch. Agam. 1591, *προθύμως μάλλον ἢ φίλως ἀπέκτεινα*. "I caused to be slain". Paley "I killed (not indeed by my own hand but) by", comparing Aesch. Chorph. 614. For *φόβον* some read *δόμον*, "and I destroyed the whole house", with *φόβον* transl., "and I removed all your dread", and comp. Phœn. 991, *γυναῖκες, ὡς εὐ πατρός ἐξεῖλον φόβον*.

491. I read *συγγνωστὸν ἦν*. We must supply *ἄν*, for in such forms *ἄν* is left out. Comp. Iph. Aul. 1199, *ἐν ἴσῳ γὰρ ἦν τότε*. With *φροῦδῃ* supply *ἔστι*, and see 612 inf. *οὐδ' ἔχ. μαθ.*, "nor can I learn whether you believe that the former gods are not still in power". For *ἢ θεοὺς* Herm. reads *εἰ θεοί*. He denies the use of *ἢ* for *πότις* in the tragedies but his objections against Elms. are singularly weak. It is doubtful whether *Θεσμὰ* or *Θέσμια* should be

read here, I prefer *Θεσμὰ*. So *λοίσθαι* and *λοίσθια*. *Θεσμὰ* is not again found in Eurip.

497. As remarked above the knees were invoked and touched by suppliants. *κεχρώμ.* (from *χρᾶζειν*) means "to touch", without any implied sense of pollution. *πρὸς* = "at the hands of". *ἐλπ. δ' ἡμάρ.*, "and have fallen short of my hopes". We have the same expression in Rhesus 581.

500. I read *μὲν τί* with Elms., Paley and Klotz, who transl. "quantum quid expectans a te boni". Porson reads *μὴ τι* incorrectly as the proper phrase would be *οὐ δοκοῦσα πράξ. τι*. But *μὴ* is not incorrectly used if it be given to *πράξειν*, as Porson would do. With *ὅμως δὲ* supply *ἐρω.*, and compare Iph. Aul. 903—4, *ἀλλ' ἄμυνον—τῇ λεχθείσῃ δάμαρτι σὴ μάτην μὲν. ἀλλ' ὅμως. γε* is spoken with emphasis as in Soph. Elekt. 612, *ποιᾶς δέ μοι δεῖ πρὸς γε τῇδε φροντίδος*. Transl. "From such a wretch as you".

- ἢ πρὸς ταλαίνας Πελιάδας; καλῶς γ' ἂν οὖν
 δέξαιντό μ' οἴκοις ὧν πατέρα κατέκτανον. 505
 ἔχει γὰρ οὕτω· τοῖς μὲν οἴκοθεν φίλοις
 ἐχθρὰ καθέστηκε, οὓς δέ μ' οὐκ ἐχρῆν κακῶς
 δοῦν, σοὶ χάριν φέρουσα πολεμίους ἔχω.
 τοιγάρ με πολλαῖς μακαρίαν ἂν Ἑλλάδα
 ἔθνηκας ἀντὶ τῶνδε· θανμαστὸν δέ σε 510
 ἔχω πόσιν καὶ πιστὸν ἢ τάλαιν' ἐγώ,
 εἰ φεύξομαί γε γαῖαν ἐκβεβλημένη,
 φίλων ἔρημος, ξὺν τέκνοις μόνῃ μόνοις,
 καλὸν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,
 πτωχοὺς ἀλᾶσθαι παῖδας ἢ τ' ἔσωσά σε. 515
 ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὅς κίβδηλος ἦ
 τεκμήρι' ἀνθρώποισιν ὥπασας σαφῆ,
 ἀνδρῶν δ' ὅτῳ χρὴ τὸν κακὸν διειδέναι,
 οὐδεὶς χαρακτῆρ' ἐμπέφυκε σώματι;
 XO. δεινὴ τις ὁργὴ καὶ δυσίατος πέλει, 520
 ὅταν φίλοι φίλοισι συμβάλωσ' ἔριν.

504. ἢ here stands for *πότερα*. καλῶς is spoken *ironice*, as in 514 inf. We have the same expression καλῶς γ' ἂν οὖν in 588 inf. For the omission of the demonstrative pronoun οὗτοι before the relative ὧν see Jelf §. 817. 6.

507—8. οὓς δέ μ' οὐκ, i.e. the family of Pelias, whom Medea caused to be slain by his own children. σοὶ χάριν φέρουσα, "by obliging you", comp. Iph. Aul. 1454, ἴσθ' ὅ τι κατ' ἄλγος δοῦσά σοι χάριν φέρω.

509 sq. "Therefore in return for all this you have made me to be envied by many throughout Greece." For ἂν Ἑλλάδα some read κατ' Ἑλ. some Ἑλληνίδον. The words μακαρίαν and θανμαστὸν are used ironically. τῶνδε refers to her being hostile at home and to the house of Pelias.

514 sq. "A fine boast indeed for the newly married bridegroom that his children are wandering in poverty and I who preserved you." This is indeed bitter irony. γε and καλὸν are used *ironice*, and ὄνειδος is used ἐπὶ κακοῦ, in a bad sense. So

ἀγαθὸς, ἄριστος, &c. are used ironically. The infin. is here used as the subject but without the Particle, see 652 inf. We should remark the construction by which ἢ is put for ἐμὲ ἢ, which is expl. by Jelf §. 817. 4, *ibid.* 6.

516. For δὴ used with an interrog. τί, see Plat. Theat. p. 148, A. τίς δὴ οὖν, ὃ παῖ λείπεται λόγος. In the constr. ὅς ἢ we have the relative used with the conjunct. as often elsewhere *but without ἂν*. See Alkest. 76, ἱερὸς γὰρ οὗτος ὅτου τόδ' ἔγχος κρατὸς ἀγνίση τρίχα. κίβδηλος is here used in its proper sense of "counterfeit" or "spurious". It is properly applied to counterfeit or badly refined money. τεκμήρια is here put for σημεῖα. The test was the application of the βάσανος or touchstone. ὅτῳ agrees with χαρακτῆρι understood. χαρακτῆρ' is properly the stamp or design on a coin.

520. δυσίατος, "difficult to be cured, made up". The word is not again found in Eurip. ἔριν is here used of domestic quarrels. συμβάλωσ' ἔριν,

14. δεῖ μ', ὥς ἔοικε, μὴ κακὸν γῆναι λέγειν,
 ἀλλ' ὥστε καὶ κενὸν οἰκιστὲρόφρον
 ἄκροισι λαίρους κρασπέδοις ὑπεκδραμεῖν
 τὴν σὴν στόμαρχον, ὃ γύναι, γλωσσαλγίαν. 525
 ἐγὼ δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν,
 Κέρειν νομίζω τῆς ἐμῆς ναυκληρίας
 σῴτειραν εἶναι θεῶν τε κἀνθρώπων μόνην.
 σοὶ δ' ἔστι μὲν νοῦς λεπτὸς, ἀλλ' ἐπίφθονος
 λόγος διελθεῖν, ὥς Ἔρωσ σ' ἠνάγκασε 530
 τόξοις ἀρήκτοις τοῦμόν ἐκσῶσαι δέμας.
 ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν·
 ὅπη γὰρ οὖν ὤνησας, οὐ κακῶς ἔχει.
 μεῖζω γε μέντοι τῆς ἐμῆς σωτηρίας
 εἴληφας ἢ δέδωκας, ἄς ἐγὼ φράσω. 535
 πρῶτον μὲν Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς
 γαίαν κατοικεῖς, καὶ δίτην ἐπίστασαι
 νόμοις τε χοῖσθαι μὴ πρὸς ἰσχύος χάριν·
 πάντες δέ σ' ἥσθοντ' οὔσαν Ἑλληνες σοφὴν,

"to engage in strife". ὅταν with the conjunct. expresses an indefinite frequency.—κακόν. Schol. ἀντὶ τοῦ ἀσθενεῖ πρὸς τὸ λέγειν. On ὥς ἔοικε see note on 337 sup.

523 sq. This verse occurs also in Aesch. Theb. 62. Some think it an interpolation here. Transl. "But like a skilful pilot of a ship to run before (or 'run out of the way of', lit. "to run out from under") your noisy talkativeness with all sail furled." ἄκρ.—κρασπ., "with the extreme edges of the sail" hence "with all sail furled." The metaphor is from a ship flying before the wind with almost bare poles. The Schol. expl. ἀντὶ τοῦ παντὶ ἀρμένειν, "with all sail set". γλωσσαλ. Hesych. φλυαρίαν. See Andr. 690.

526. ἐπειδὴ καὶ go together. Elms. wrongly took καὶ λίαν. But compare Soph. Œd. Rex 412, λέγω δ', ἐπειδὴ καὶ τυφλὸν μ' ὠνεῖδισας; Philoct. 380. πυργ. χάριν, "boast of (or "exaggerate") the favours conferred on me". Iason means that Medea being compelled by her love for Iason, preserved his life, but ar-

gues that she did not of herself save him. For it was Love that urged her on, and she was powerless to prevent her own actions.

529. "You have indeed a cunning mind, but it is a disagreeable account for me to relate, how that Love compelled you (willing or not willing) with his inevitable arrows to preserve my body." For λεπτὸς see 1081 inf. τοῦμόν δέμας is put by periphrasis for ἐμε, see 388 sup.

532. "But I will not reckon it too nicely" or closely. θήσομαι is used of reckoning as in playing at dice.—σωτηρίας is the genit. of price or equivalence. Comp. Rhesus 467, τοιαῦτα μὲν σοὶ τῆς μακρᾶς ἀπουσίας πρῶξαι παρέξω.

538. "And to enjoy laws not made to favour violence." The accus. διέκην and the infin. χοῖσθαι both depend on the verb ἐπίστασαι. πρὸς χάριν is used like πρὸς ἡδονήν, adverbially. It takes a genit. as in Soph. Antig. 30, ἐλθοῦσιν πρὸς χόρτον βορᾶς, "who view the corpse with an eye to food", where see Wunder.

καὶ δόξαν ἔσχε· εἰ δὲ γῆς ἐπ' ἐσχάτοις 540
 ὄροισιν ὄκεις, οὐκ ἂν ἦν λόγος σέθεν.
 εἴη δ' ἔμοιγε μήτε χρυσὸς ἐν δόμοις
 μήτ' Ὀρφέως κάλλιον ὑμῆσαι μέλος,
 εἰ μὴ πίσσημος ἢ τύχη γένοιτό μοι.
 τοσαῦτα μέντοι τῶν ἐμῶν πόνων πέρι 545
 ἔλεξ'. ἄμιλλαν γὰρ σὺ προὔθηκας λόγων.
 ἃ δ' ἐς γάμους μοι βασιλικοὺς ὠνειδίσας,
 ἐν τῷδε δείξω πρῶτα μὲν σοφὸς γεγώς,
 ἔπειτα σῶφρων, εἴτα σοὶ μέγας φίλος
 καὶ παισὶ τοῖς ἐμοῖσιν· ἀλλ' ἐχ' ἥσυχος. 550
 ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονὸς
 πολλὰς ἐφέλκων συμφορὰς ἀμυγχανούς,
 τί τοῦδ' ἂν εὖρημ' ἡὔρον εὐτυχέστερον
 ἢ παῖδα γῆμαι βασιλέως φρυγᾶς γεγώς;
 οὐχ, ἥ σὺ κνίζεις, σὸν μὲν ἐχθαίρων λέχος, 555
 καινῆς δὲ νύμφης ἱμέρω πεπληγμένους,
 οὐδ' εἰς ἄμιλλαν πολύτεκνον σπουδὴν ἔχων·

541. Paley well transl. ὄκεις, "if you had gone on living". This is the proper force of the imperfect, which expresses the idea of continuance, "had kept doing" so and so. εἰ is used with the indic. in a historic tense, and is generally followed by a corresponding tense of the indic. with ἂν. Comp. Plat. Gorg. 516. E, εἰ ἦσαν ἄνδρες ἀγαθοί, οὐκ ἂν ποτε ταῦτα ἐπάσχοι.

542. Orpheus was the king of singers. According to Apollod. he was also one of the Argonauts. The figure by which the εἰ in ἐπίσημος is elided instead of the ηἰ in μῆ is called Prodelision. Examples are 1312 inf.; Alkest. 305.

545. For μέντοι some read μὲν σοι. The prep. περί has the accent thrown back by Anastrophe to the first syllable. So also other accentuated prepositions when placed as here after their cases, as νεῶν ἄπο but ἀπὸ νεῶν. The prepos. ἀμφί, ἀντί, ἀνά and διά not however follow this rule. For the words ἄμιλλ. γὰρ σὺ προὔθ. λόγ. comp. Suppl. 428.

547. We have here a mixed constr. ὀνειδ. τινι εἰς τι, composed of ὀνειδ.

τινα εἰς τι and ὀνειδ. τινί τι. Compare Andr. 978, ὁ δ' ἦν ὑβριστῆς εἰς ἐμῆς μητρὸς φόνον ὀνειδίζων ἐμοί. δείκνυμι is as usual constr. with a participle. Iason proves he was σοφός in 551—54, σῶφρων in 555—61, φίλος in 561 sq. For ἀλλ' ἐχ' ἥσυχος (not ἡσύχως) comp. Hipp. 1313, δάκνει σε, Θησεῦ, μῦθος; ἀλλ' ἐχ' ἥσυχος.

552. For ἐφέλκων see 462 sup. We have the epithet ἀμύχανος applied to συμφορὰ in 391 sup. τί τοῦδ.—"What more fortunate contrivance could I find than this". For εὖρημα ἡὔρον see 716 inf.; Ion 1518, φίλον μὲν οὖν σ' εὖρημα, μῆτερ, ἡὔρομεν. For the constr. τί τοῦδε εὐτυχέστερον ἢ comp. Herakl. 297, οὐκ ἔστι τοῦδε παισὶ κάλλιον γέρας, ἢ πατρὸς ἐσθλοῦ ἀγαθοῦ πεφυνκέναι.

555. κνίζει, "galls". See 599 inf.; Andr. 209, σὺ δ' ἦν τι κνισθῆς. δὲ answers to μὲν, thus it is unnecessary to transl. δὲ "nor" as some have done. The οὐχ refers equally to ἐχθ. μὲν et καινῆς δὲ. For νύμφ. ἱμ. πεπλ. see on 8 sup. By ἄμιλλ. πολύτ. Iason means a con-

ἄλλ' ἄλλ' ὥς, τὸ μὲν μέγιστον, οἰκοῖμεν καλῶς,
 καὶ μὴ σπανιζοίμεσθα, γινώσκων ὅτι 560
 πένητα φεύγει πᾶς τις ἐκποδὼν φίλος,
 παῖδας δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν,
 σπείρας τ' ἀδελφούς τοῖσιν ἐκ σέθεν τέκνοις
 ἐς ταὐτὸ θείην, καὶ ξυναρτήσας γένος
 εὐδαιμονοίην. σοί τε γὰρ παίδων τί δεῖ; 565
 ἐμοί τε λύει τοῖσι μέλλουσιν τέκνοις
 τὰ ζῶντ' ὀνῆσαι. μῶν βεβούλευμαι κακῶς;
 οὐδ' ἂν σὺ φαιῆς, εἴ σε μὴ κνίζοι λέχος.
 ἀλλ' ἐς τοσοῦτον ἤμεθ' ὥστ' ὀρθομένης
 εἰνῆς γυναῖκες πάντ' ἔχειν νομίζετε, 570
 ἣν δ' αὖ γένηται ξυμφορὰ τις εἰς λέχος,
 τὰ λῆστα καὶ κάλλιστα πολεμιώτατα
 τίθεςθε. χρῆν γὰρ ἄλλοθεν ποθεν βροτούς
 παῖδας τεκνοῦσθαι, θῆλυ δ' οὐκ εἶναι γένος.
 χοῦτως ἂν οὐκ ἦν οὐδὲν ἀνθρώποις κακόν. 575
 ΧΟ. Ἰᾶσον, εὖ μὲν τούσδ' ἐκόσμησας λόγους.
 ὅμως δ' ἐμοίγε, καὶ παρὰ γνώμην ἐρῶ,

test as to whether he should have more children by his second wife. Comp. ἡ ξιφοκτόνον δίωγμα λαιμορρύτου σφαγᾶς αὐτοσίδαρον ἔσω πελάσῳ διὰ σαρκὸς ἄμιλλαν *Hel.* 354—56; *Iph. Taur.* 411, ἐπλευσαν ἐπὶ πόντια κύματα—φιλόπλουτον ἄμιλλαν ἀφξοντες μελάθροισιν.

558. "For those already born are sufficient, nor am I dissatisfied with them." For the idea and sentiment in καὶ μὴ σπαν.—ἐκποδ. φίλ. comp. *Phoen.* 403, εὖ προᾶσσε, τὰ φίλων δ' οὐδὲν, ἣν τις δυστυχῇ.

564. ἐς ταὐτὸ θείην, "I might place them on the same footing". ταὐτὸ is here put for ταὐτόν, which is unusual. ξυναρτήσας, "having united". *Hesych.* συναρτῶν· συνάπτων. See *Hipp.* 515, ξυνάψαι ἐκ δυοῖν μίαν χάριν.

565. For τί δεῖ interrogative meaning οὐδὲν δεῖ see 309, 500 sup.; *Suppl.* 789, τί γὰρ μ' ἔδει παίδων. The constr. δεῖ σοι παῖδ. is rare,

Elms. refers to *Aesch. Agam.* 848 sq., ὅτῳ δὲ καὶ δεῖ φαρμάκων παιωνίων. ἐμοί τε—and it would be of use to me to assist the children now alive by those to come hereafter. λύει is here, as often, put for λυσιτελεῖ. See 1112, 1362 inf.; *Alkest.* 627, φημί τοιοῦτους γάμους λύειν βροτοῖσιν. μῶν is for μὴ οὖν, *Lat. num.* εἰ μὴ = "except", see 30 sup. κνίζειν is used of the stings of jealousy especially as applied to matrimonial disappointment.

573. τίθεςθε, "you consider", "you reckon", see 532 sup. For γὰρ *Porson* reads ἄρα, his own conjecture. τεκνοῦσθαι = "to beget children". For the sentiment comp. *Hipp.* 619, εἰ γὰρ βρόττιον ἦθελες σπεῖραι γένος, οὐκ ἐκ γυναικῶν χρῆν παρασχέσθαι τόδε. This passage and that from the *Hipp.* are instances of *Euripides'* misogyny.

577. ἐμοίγε, "in my opinion at least", see on 763 inf. καὶ παρὰ—

δοκεῖς προδοὺς σὴν ἄλοχον οὐ δίκαια δρᾶν.

ΜΗ. ἢ πολλὰ πολλοῖς εἰμι διάφορος βροτῶν.
ἐμοὶ γὰρ ὅστις ἄδικος ὢν σοφὸς λέγειν 580

πέφυκε, πλείστην ζημίαν ὀφλισκάνει·
γλώσση γὰρ αὐχῶν τᾶδικ' εὖ περιστελεῖν,
τολμᾷ πανουργεῖν· ἔστι δ' οὐκ ἄγαν σοφός.
ὥς καὶ σὺ μὴ νῦν εἰς ἐμ' εὐσχήμων γένη
λέγειν τε δεινός· ἐν γὰρ ἐκτενεῖ σ' ἔπος. 585

χρῆν σ', εἴπερ ἦσθα μὴ κακός, πείσαντά με
γαμεῖν γάμον τόνδ', ἀλλὰ μὴ σιγῇ φίλων.
ΙΑ. καλῶς γ' ἂν οὖν σὺ τῷδ' ἐπηρεῖται λόγῳ,
εἴ σοι γάμον κατεῖπον, ἥτις οὐδὲ νῦν
τολμᾷς μεθεῖναι καρδίας μέγαν χόλον. 590

ΜΗ. οὐ τοῦτό σ' εἶχεν, ἀλλὰ βάρβαρον λέχος
πρὸς γῆρας οὐκ εὐδοξον ἐξέβαινέ σοι.

ΙΑ. εὖ νυν τόδ' ἴσθι, μὴ γυναικὸς οὐνεκα
γῆμαί με λέκτρα βασιλέων, ἃ νῦν ἔχω,
ἀλλ', ὥσπερ εἶπον καὶ πάρος, σῶσαι θέλω 595
σὲ καὶ τέκνοισι τοῖς ἐμοῖς δημοσπόρους

ἐρῶ, "even though I speak against your opinion". παρὰ γν. might also mean "reluctantly". But compare Aesch. Agam. 931, καὶ μὴν τόδ' εἰπὲ μὴ παρὰ γνώμην ἐμοί.

579. πολλοῖς is governed by διάφορος, and is the dat. incomm. We have ἢ πολλὰ at the commencement of a speech in Phoen. 697, ἢ πολλ' ἐπῆλθον. The pronoun is placed at the beginning of the sentence to show that the sentence refers to it. So 225 sup.

582. "For presuming that he can speciously gloss over unjust actions by speech, he ventures to act wrongly." αὐχῶν = "flattering himself". εὖ περιστ. is here used ἐπὶ κακοῦ for κοσμήσειν "to gloss over". ἄγαν σοφός "really wise".

584. ὥς, "thus" i.e. as the persons of whom I have just been speaking. ἐκτενεῖ, "will floor you" as Paley transl. The metaphor is taken from wrestling. Comp. Hipp. 626.

587. For γαμεῖν γάμον, comp. 626 inf.; Troad 1016, ὦ θύγατερ,

ἐξέλθ' οἱ δ' ἐμοὶ παῖδες γάμους ἄλλους γαμοῦσι.

588. καλῶς is here ironical as in 504 sup. τῷδ'—λόγ. "would you have submitted to this information". ἥτις is here equivalent to the Latin *quippe qui*. οὐδὲ τολμ. "art unwilling", comp. Suppl. 882, παῖς ὢν ἐτόλμησ' εὐθὺς οὐ πρὸς ἡδονὰς μουσῶν τραπέσθαι.

591. οὐ τοῦτο—"It was not that reason that restrained you (i.e. the certainty of my disapproval) but a foreign marriage was not honourable to you in old age." For ἔχειν = κατέχ. "to restrain" see Alkest. 362, καὶ μ' οὐθ' ὁ Πλούτωνος κύων—ἔσχον, πρὶν ἐς φῶς σὸν καταστῆσαι βίον.

593. ἴσθι is usually followed by a part. and not the infin. I read λέκτρα βασιλέων = λέκτρα βασιλικά, "a royal marriage" with Elms. Others λέκτ. βασιλέως, "the king's daughter". We should remark the change of constr. in γῆμαί με—σῶσαι θέλω.

φῦσαι τυράννους παῖδας, ἔρημα δώμασιν.

ΜΗ. μή μοι γένοιτο λυπρὸς εὐδαίμων βίος,
μηδ' ὄλβος ὅστις τὴν ἐμὴν κνίζοι φρένα.

ΛΑ. οἷσθ' ὥς μετεύξει καὶ σοφωτέρα φανεῖ;
τὰ χρηστὰ μή σοι λυπρὰ φανέσθω ποτέ,
μηδ' εὐτυχοῦσα δυστυχῆς εἶναι δόκει.

ΜΗ. ὕβριζ', ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφῇ,
ἐγὼ δ' ἔρημος τήνδε φεύξομαι χθόνα.

ΛΑ. ἀντὶ τὰδ' εἶλον· μηδέν' ἄλλον αἰτιῶ. 605

ΜΗ. τί δρωῦσα; μὲν γαμοῦσα καὶ προδοῖσά σε;

ΛΑ. ἀρὰς τυράννοις ἀνοσίους ἀρωμένη.

ΜΗ. καὶ σοῖς ἀραῖα γ' οἶσα τυγχάνω δόμοις.

ΛΑ. ὥς οὐ κρινοῦμαι τῶνδ' ἐσσι τὰ πλείονα.
ἀλλ' εἴ τι βούλει παισὶν ἢ σαντῆς φρυγῇ 610
προσωφέλημα χρημάτων ἐμῶν λαβεῖν,
λέγ'· ὥς ἔτοιμος ἀφθόνην δοῦναι χειρὶ,
ξένους τε πέμπειν ξύμβολ', οἳ δρᾶσουσί σ' εὖ.

ἔρημα is the accus. in apposition to παῖδας, see on 194 sup.

598. "Let me not have prosperity in my sadness, or wealth which would gall my heart." For the double optat. the second of which though depending directly on ὅστις, is attracted by γένοιτο, see Hek. 839, εἴ μοι γένοιτο φθόγγος ἐν βραχίσι—ὥς πάνθ' ὁμαρτή σὼν ἔχοιτο γονάτων κλαίνοντα.

600. For μετεύξει, "will change your prayer" Elms. reads μετιύξει, to agree with the general idiom οἷσθ' ὥς ποιήσων. See Suppl. 932, ἀλλ' οἷσθ' ὃ δρᾶσαι βούλομαι τούτων πέρι. The real meaning of the verse is οἷσθ' ὥς σοφ. φαν. μετιύχου, καὶ τὰ χρηστ. μὴ φαιν. σοι. λυπρ.

603. When Medea says ὕβριζε, she means that all Iason's previous advice &c. from οἷσθ' ὥς—δόκει is all ὕβρις. ἀποστρ. here means "refugium" but in 799 inf. means "effugium".

605. "You yourself have chosen this state of things, blame no one else." αἰτιόμαί is constructed with two accus., one of person and one of thing; or with an accus. of person only as here; or of accusation only.

608. "And I am cursed indeed by your family." Paley "Why if I cursed Kreon's family, I cursed yours" adding "A similar way of denying a charge occurs Aesch. Choeph. 214, ἀλλ' ἐν κακοῖσι τοῖς ἐμοῖς γελᾶν θέλεις. OP. κὰν τοῖς ἐμοῖς ἄρ', εἴπω ἐν γε τοῖσι σοῖς."

609. ὥς is here put as often for ἵσθι ὥς. Comp. Hek. 400, ὥς τῆσδ' ἔκοῦσα παιδὸς οὐ μεθήσομαι; Alkest. 1094, ὥς μή ποτ' ἀνδρα τόνδε νυμφίον καλῶν. κρινοῦμαι is equivalent to the Latin "litigabo". See Arist. Nub. 66, τέως μὲν οὖν ἐκρινόμεθ'. Seneca has imitated v. 610—11 thus—si quid ex soceri domo potest fugam levare, solamen pete. With ἔτοιμος sc. εἰμι.

613. ξύμβολα. These were a kind of oblong dice, and were tokens by which a hospitable connection could be renewed. Hospitality was considered most sacred by the Greeks and when a stranger or guest left the house of his entertainer, the host broke one of these dice in two, and gave half to the guest, so that should he ever come that way again, he or his descendants might be enabled to recognize the stranger. The equi-

καὶ ταῦτα μὴ θέλονσα μωρανεῖς, γύναι·
λήξασα δ' ὀργῆς κερδανεῖς ἀμείνονα.

615

ΜΗ. οὔτ' ἂν ξένοισι τοῖσι σοῖς χρησαίμεθ' ἂν,
οὔτ' ἂν τι δεξαίμεσθα, μήθ' ἡμῖν δίδου·
κακοῦ γὰρ ἀνδρὸς δῶρ' ὀνησιν οὐκ ἔχει·

ΙΑ. ἀλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι,
ὥς πάνθ' ὑπουργεῖν σοί τε καὶ τέκνοις θέλω· 620
σοὶ δ' οὐκ ἀρέσκει τὰγάθ', ἀλλ' αὐθαδία
φίλους ἀπωθεῖ· τοιγὰρ ἀλγυνεῖ πλέον.

ΜΗ. χῶρε· πόθω γὰρ τῆς νεοδμήτου κόρης
αἶρεῖ, χρονίζων δωμαίων ἐξώπιος·
νύμφευ' ἴσως γὰρ, ξὺν θεῷ δ' εἰρήσεται, 625
γαμεῖς τοιοῦτον ὥστε σ' ἀρνεῖσθαι γάμον.

ΧΟ. ἔρωτες ὑπὲρ μὲν ἄγαν ἐλθόντες οὐκ εἰδοξίαν

valent in English customs is perhaps a letter of introduction. Comp. Hel. 291, εἰς ξύμβολ. ἐλθόνθ' ἃ φανερά μόνους ἂν ἦν.

616. For the repetition of ἂν compare 250 sup. With οὔτε—οὔτε comp. Soph. Antig. 69, οὔτ' ἂν κτελεύσαιμ' οὔτ' ἂν εἰ θέλεις ἔτι πράσσειν ἐμοῦ γ' ἂν ἡδέως δρόφης μέτα. κακοῦ γὰρ—A similar sentiment occurs Soph. Ajax 665, ἐχθρῶν ἄδωρα δῶρα κοῦν ὀνήσιμα.

619. ἀλλ' οὖν. "Well whether you receive my assistance or not" not unlike the idiom δ' οὖν explained on 306 sup. I may remark that there is a difference in the force of ἐθέλω and βούλομαι. Here as elsewhere in all good Greek writers ἐθέλω expresses a wish, with the power to carry out what the speaker wishes, while βούλομαι also expresses a wish, perhaps a more strong wish, but is used when the wisher may not have the power to carry out his wish. Here Iason has (or says he has) the wish, and most undoubtedly has the power, while in Alkest. 280, Alkestis says to her husband. "That before she dies she wishes (and has the power, θέλω) to tell him what she desires (but has not the power to enforce, βούλομαι). Dr.

Veitch does not think this distinction holds. It is sufficient to refer to Buttmann's Lexilogus §. 35, who however wrongly says that Homer always uses βούλ. of the gods where ἐθ. would be used of other persons. For compare Il. I, 399, ὁππότε μιν ξυνδῆσαι Ὀλύμπιοι ἤθελον ἄλλοι; Il. XV, 51, both of which make against Buttmann.

623. χῶρε. "Begone. For you are enamoured of your newly wedded wife." There is bitter sarcasm in these words; and in χρονίζ. δωμ. ἐξώπι., a favourite formula of Euripides, compare Suppl. 1038, ἡ δόμων ἐξώπιος βέβημε πηδήσασα. It is apparently ridiculed by Arist. Thesm. 884, ἔπειτ' ἐρωτᾷς ἔνδον ἔστ' ἡ ἐξώπιος. Arist. has also parodied the words ἴσως—εἰρήσ. in Plut. 114 sq., οἶμαι γὰρ οἶμαι σὺν θεῷ δ' εἰρήσεται ταύτης ἀπαλλάξιν σε τῆς ὀφθαλμίας. For σὺν θεῷ, "deo instigante" see 802 inf. ὥστε σ' ἀρνεῖσθαι. Schol. ὥστε μεταμνησθῆναι σε ἐπὶ τῷ γάμῳ. "So that you will wish to disown it."

627 sq. ὑπὲρ is here used adverbially for περισσῶς, and ἄγαν is pleonastic but strengthens the sense, Comp. Herakl. 388, ἀλλὰ τῶν φρονημάτων ὁ Ζεὺς κολαστὴς τῶν ἄγαν

οὐδ' ἀρετὰν παρέδωκαν ἀνδράσιν· εἰ δ' ἄλλης
ἔλθοι 630

Κύπρις, οὐκ ἄλλα θεὸς εὐχαρις οὕτως. 631

μή μοι, ὃ δέσποιν', ἐλ' ἐμοὶ χροσέων τόξων ἐφείης
ἱμέρω χρίσας' ἄφρυκτον οἰστόν.

στέργοι δέ με σωφροσύνα, δώρημα κάλλιστον
θεῶν· 635, 36

μηδέ ποτ' ἀμφιλόγους ὀργὰς ἀκόρεστά τε νεῖκη
θυμὸν ἐκπλήξας' ἐτέροις ἐπὶ λέκτροις
προσβάλοι δεινὰ Κέλευς, ἀλιολέμους δ' εἰνὰς
σεβίζουσ' 640, 41

ὀξύφρων κρίνοι λέχη γυναικῶν.

ὑπερφρόνων. — παρέδωκαν, "are wont to bring". This is called the *Ionian* aorist, see on 130 sup., and comp. Ion 635, οὐδέ μ' ἐξέπληξ' ὁδοῦ πονηρὸς οὐδέ τις; Soph. Phil. 638, ἴωμεν' ἥ τοι καίριος σπουδῇ, πόνον λήξαντος, ὕπνον κἀνάπαν-
λαν ἤγαγεν. This form of the aorist παρέδωκαν, a later Atticism for the regular form παρέδοσαν, is rare, not being found in either Aesch. or Soph. For Eurip. comp. Phoen. 29, νιν—ἵπποβουκόλοι φέρουσ' ἐς οἴκους ἐς τε θεοποιήης χήρας ἔθικαν; Bacch. 448, κληδὲς τ' ἀνῆκαν θυρεοτ' ἄνευ θυητῆς χερσός. This form of the aor. is not found in any early play of Eurip. except here, and it scarcely suits the metre, which makes it probable that the reading is here corrupt. Other examples are Bacch. 129; Ion 1200; both late plays. The more usual form is παρέδοσαν. ἄλλης is here used for μετρίως. The only exactly parallel passage is Alkest. 907, ἀλλ' ἐμπας ἔφερε καλὸν ἄλλης ἄτεκ-
νος ὦν. For the general sentiment in εἰ δ' ἄλλης—οὕτω comp. Alkest. 976, μή μοι, πότνια, μείζων ἐλ-
θοῖς ἢ τὸ κρίν ἔν βίῳ; Hipp. 443.

632. "Never, o mistress may you send against me from your golden bow your inevitable arrow, having anointed it with illicit love, but may chastity the noblest gift of heaven preserve me." The first syllable of χροσέων is shortened by a curious metrical anomaly as in Troad. 520;

Herakl. 916; Soph. Antig. 103. For the arrow of love comp. Iph. Aul. 548 sq., μαινομένων οἰστρον ὅθι δὴ δίδυμ' Ἔρως ὁ χρυσοκόμας τόξ' ἐντείνεται χαρίτων. ἱμέρω, "in" or "with lust". See Soph. Antig. 795, νικᾷ δ' ἐναργῆς βλεφάρων ἱμερος εὐλέκτρον νύμφας, where see Wunder. The Schol. says the Chorus meant μὴ ποιήσης τοιοῦτον ἔρωτα ἐμπεσὶν εἰς ἐμὲ ὃ Ἀφροδίτῃ οἶον καὶ εἰς τὴν Μήδειαν. The primary sense of στέργειν is to love as a father does his children, comp. Soph. Oed. Kol. 1529, οὐτ' ἂν τέκνοισι τοῖς ἐμοῖς, στέργων ὁμως. δώρ. κάλ. θεῶν is in appos. to σωφρ. see 597 sup.

637 sq. "And may dread Kypris never assign to my lot wordy strife and unceasing quarrels, having inflamed my mind for another's couch, but approving peaceful unions may she with shrewd judgment decide the alliances of women." Paley expl. ἀμφ.—νεῖκη, "a temper for dispute nor restless jealousies". In Soph. Antig. 111 we have νεκίων ἐξ ἀμφιλό-
γων, in Eur. Phoen. 500, οὐκ ἦν ἂν ἀμφίλεκτος ἀνθρώποις ἔρις. The Schol. expl. σεβίζ. by προκρίνασα, προτιμῶσα. Compare εἰ δὲ σὸς πόσις καινὰ λέχη σεβίζει, 155 sup. κρίνοι λέχη means "may she select suitably tempered husbands for women". νεῖκη is here used of domestic quarrels like ἔριν in 521 sup.

ὦ πατρίς, ὦ δῶμά τ' ἐμὸν,
 μὴ δῆτ' ἄπολις γενοίμαν
 τὸν ἀμαχανίας ἔχουσα
 δυσπέρατον αἰῶν'
 οἰκτροτάτων ἀχέων.
 Θανάτῳ θανάτῳ πάρος δαμείην
 ἀμέραν τάνδ' ἔξανίσασα· μόχθων δ' οὐκ ἄλλος ἕλερ-
 θεν ἢ γὰρ πατρίας στέρεσθαι. 650-52
 εἶδομεν, οὐκ ἐξ ἐτέρων
 μύθων ἔχομεν φράσασθαι·
 σὲ γὰρ οὐ πόλις, οὐ φίλων τις
 ᾧ κτερεν παθοῦσαν
 δεινότετα παθέων.
 ἀχάριστος ὅλοιθ', ὅτῳ πάρεστι
 μὴ φίλους τιμᾶν, καθαρὰν ἀνοίξαντα κλῆδα φρενῶν·
 ἐμοὶ μὲν φίλος οὐποτ' ἔσται. 660-62

644. "May I never be an exile from my country, living a life of poverty, hard to be endured through most lamentable woes. By death, by death before that may I be subdued having finished this my present life." ἀμαχανίας, "poverty", prop. "a want of resources". Herm. and others expl. ἀμ.—ἔξαν. θανάτ. παρ. "hoc die perfuncta prius moriar", which Herm. considers to be equivalent to "moriar potius quam hunc diem exegerim". He says πάρος πρὶν &c. often mean "rather". But how could he explain ἔξανύσασα by πρὶν ἔξανύσαι? There is another reading οἰκτροτάτων agreeing with ἀμαχ. For ἀμέραν (= βίον) ἔξανύσ. comp. Soph. Trach. 1023, οὔτε δ' ἐνδοθεὶν οὔτε θύραζε ἔστι μοι ἔξανύσαι βίοντον. δαμείην is of course from δάμνω.—μόχθ.—στέρεο. "but there is no greater hardship than the being deprived of one's fatherland". See Aesch. Eum. 755, γαίης πατρώας ἐστερημένον σύ τοι κατόικισάς με. The infin. is without the article as in 35 sup.

653. "We have seen it, we have

not to consider from the reports of others. For no city, no friend has pitied you, though suffering most terrible grief." With εἶδ.—φράσασθ. comp. Troad. 481 sq., καὶ—οὐκ ἄλλων πάρα κλύουσ' ἔκλυνσα, τοῖσδε δ' εἶδον ὅμμασιν ἀντὶ; Herakl. 5, οἶδα δ' οὐ λόγῳ μαθῶν. σε refers to Medea. Pors. and Dind. read ὤκτισεν, Hermann who is followed by Klotz has ὤκτειρεν.

658. "Unpitied may he perish who does not desire to honour his friends, by opening the pure recesses of his mind." Pflugk transl. "pessime percat" and remarks that ἀχάριτον is said "quidquid grave est et invisum". ὅτῳ πάρεστι. μὴ, "whose character it is not". Bothe expl. ὅτ. παρ. by δυνατόν ἐστι. Compare Soph. Ajax 1010, ὅτῳ πάρα μὴδ' εὐτυχοῦντι μὴδὲν ἥδιον γελᾶν. καθαρὰν is a metaphor taken from clear water. We have καθ.—φρεν. in Hipp. 1120, οὐκέτι γὰρ καθαρὰν φρεν' ἔχω. With ἀνοίξαντα κλῆδα φρεν. "opening the lock of the mind", comp. Troad. 657, πρὸς τὸν παρόντα πόσιν ἀναπτύξω φρένα.

ΑΙ. Μήδεια, χαῖρε· τοῦδε γὰρ προσήμιον
κάλλιον οὐδείς οἶδε προσφωνεῖν φίλους.

ΜΗ. ὦ χαῖρε καὶ σὺ, παῖ σοιροῦ Πανδίωνος, 665
Ἀργεῦ. πόθεν γῆς τῆσδ' ἐπιστροφᾷ πέδον;

ΑΙ. Φοῖβου παλαιὸν ἐλιπὼν χρηστήριον.

ΜΗ. τί δ' ὁμφαλὸν γῆς θεσπιρδὸν ἐστάλης;

ΑΙ. παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτό μοι.

ΜΗ. πρὸς θεῶν, ἅπας γὰρ δεῖρ' αἰεὶ τείνεις βίον; 670

ΑΙ. ἄπαιδές ἐσμεν δαίμονός τινος τύχη·

ΜΗ. δάμαρτος οὔσης, ἢ λέχους ἄπειρος ὢν;

ΑΙ. οὐκ ἐσμέν εὐνῆς ἄζυγες γαμηλίου.

ΜΗ. τί δῖτα Φοῖβος εἶπέ σοι παίδων πέρι;

ΑΙ. σφαφέτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη. 675

663. Aegeus, son of Pandion and king of Athens here appears on the stage. He has just come from Delphi having consulted the oracle there as to how he might get children. He is on his way to Pittheus, king of Troezen to enquire the meaning of the oracle he has received, and by Pittheus' daughter Aethra, he afterwards had a son, Theseus. Aegeus becomes the πύργος ἀσφαλῆς of 389 sup.—τοῦδε is governed by the comparative κάλλιον, and is put for ἢ τόδε. Compare Soph. Ajax 1054, ἐξέφρομιν ζητοῦντες ἐχθίῳ Φρυγῶν.

665. ὦ χαῖρε καὶ σὺ. A formula both of welcome and farewell. Here, of course, of welcome, in Hipp. 1453 of Hippolytus' farewell to his father. ὦ χαῖρε καὶ σὺ, χαῖρε πολλά μοι πάτερ. one of welcome again in Orest. 477, ὦ χαῖρε καὶ σὺ, Μινέλεως κῆδυν' ἐμὸν. The Schol. asks how Pandion was wise. Perhaps he never heard of an epitheton ornans, such as one would use to a son when speaking of that son's father. ἐπιστρίφεισθαι generally means "to go about over" or "to return frequently to" a spot. Compare Hel. 83, τίς δ' εἰ πόθεν γῆς τῆσδ' ἐπεστροφῆς πέδον.

667. χρηστήριον here means "an oracle" i.e. the place where prophecies are given. Comp. Elekt. 1272, σεμνὸν βροτοῖσιν εὐσεβὲς χρηστήριον.

—ὄμφ. γ. θεσπ. I have discussed these words and the meaning of ὄμφαλός &c. in an Appendix.

670. "Good gracious, have you lived childless up to the present." πρὸς θεῶν, "per deos" is a by no means uncommon form of adjuration &c. So Alkest. 275, μὴ πρὸς σε θεῶν τλῆς με προδοῦναι. The Schol. rightly expl. δεῦρ' αἰεὶ as put for μέχρι νῦν. So Phoen. 1215; Suppl. 787; Orest. 1663.

673. The simile of a yoke is a frequent one in Greek. We find it applied, as here, to marriage in v. 242 sup. Comp. Alkest. 932, πολλοὺς ἤδη παρίλυσεν θάνατος δάμαρτος, where παρέλ. is used with reference to the unyoking of cattle; Iph. Aul. 443, εἰς οἱ' ἀνάγκης ξεύματ' ἐμπεπτώκειεν.

675. "Words wiser than falls to mortal's lot to understand." There are two constructions confused here, σοφ. ἢ κατ' ἄνδρα and σοφ. ἢ ὥστε συμβαλεῖν. Comp. Plat. Crat. p. 392 A, ταῦτα μείζω ἐστὶν ἢ κατ' ἐμὸν καὶ σὲ ἐξευρεῖν. συμβαλεῖν = "to understand" to guess the meaning of. Comp. Orest. 1394, τὰ γὰρ ποῖν οὐκ εἰδνωσθα συμβαλοῦσ' ἔχθ. ἀνὴρ is here used for ἀνθρωπος, which is not unusual. Comp. 1257 inf.; Hipp. 938, εἰ γὰρ κατ' ἀνδρὸς βίοντον ἐξογκάσεται; Terence Heaut. I, 1, 25, homo sum, humani nihil a

ΜΗ. θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ;

ΑΙ. μάλιστ', ἐπεὶ τοι καὶ σοφῆς δεῖται φρενός.

ΜΗ. τί δ' ἦτ' ἔχρησε; λέξον, εἰ θέμις κλῦν.

ΑΙ. ἀσκοῦ με τὸν προὔχοντα μὴ λῦσαι πόδα

ΜΗ. πρὶν ἂν τί δράσης ἢ τίν' ἐξίκη χθόνα;

680

ΑΙ. πρὶν ἂν πατρώαν αὔθις ἐστὶαν μόλω.

ΜΗ. σὺ δ' ὥς τί χεῖρ' ἔχων τήνδε ναυστολεῖς χθόνα;

ΑΙ. Πιτθεὺς τίς ἐστὶ γῆς ἄναξ Τροϊζηνίας.

ΜΗ. παῖς, ὡς λέγουσι, Πέλοπος εὐσεβέστατος.

ΑΙ. τούτῳ θεοῦ μάντευμα κοινῶσαι θέλω.

685

ΜΗ. σοφὸς γὰρ ἀνὴρ καὶ τρίβων τὰ τοιάδε.

ΑΙ. καὶ μοί γε πάντων φίλτατος δορυξένων.

ΜΗ. ἀλλ' εὐνχοίης, καὶ τύχοις ὅσων ἐρῶς.

ΑΙ. τί γὰρ σὸν ὄμμα χρώς τε συντέτ' ὄδε;

ΜΗ. Αἰγεῦ, κάκιστος ἐστὶ μοι πάντων πόσις.

690

me alienum puto. θέμις μὲν.—μὲν is here used interrogatively "Is it right then", compare 1129 inf.; Hipp. 316; Troad. 48.

677. This verse proves Iason's assertion at 539 sup. that every one knew Medea to be a wise woman, for Aegeus here says it is right for her to know the oracle since it requires a wise person to fathom its meaning. For ἐπεὶ τοι καὶ Pors. quotes many passages. τί δ' ἦτ' is a usual form in questions. ἐχρησε is the usual word or verb for "giving an oracle". Comp. Ion 792, τίς οὖν ἐχρησθε. θέμις κλῦν like σοφὸς λέγειν 580 sup.

679. ἀσκοῦ με. The Schol. has correctly explained these rather obscure words. The literal transl. is "not to open (or loose) the projecting foot of the wine bag". Now the oracle often spoke in metaphorical or figurative language, hence the real meaning of the oracle is "to preserve continence until he returned home". But λῦσαι πόδα also means "to slacken the sheets" so the oracle might mean "not to delay on his voyage".

682. I think ὥς is here superfluous. We may however comp. Rhesus 99, σὺ δ' ὥς τί δράσαν πρὸς τὰδ' ὀπλίξει χεῖρα. ναυσ. χθ. "do you voyage towards this land", see

Hipp. 36, καὶ τήνδε σὺν δάμαρτι ναυστολεῖ χθόνα.

684. Paley says ὡς λέγουσι here refers to the fact of Pittheus being called ἀγνός in Hipp. 11, a rather improbable idea. ὡς λέγ. simply means "as report goes". Aegeus afterwards married Pittheus' daughter Aethra by whom he had a son. See Suppl. 7.

685—86. Neophron of Sicily who also wrote a play upon Iason and Medea makes Aegeus to have come to consult Medea herself and not Pittheus. So the Schol., and the words of Neophr. are Πυθίαν ὄσαν—συμβαλεῖν ἀμχανῶ σοι δ' εἰς λόγους μολῶν γ' ἂν ἡλπιζον μαθεῖν.—τρίβων, "well versed". A rare adjective, found only four times in Eurip. viz. here; Bacch. 717; Rhesus 625; Kykl. 520. In the Rhesus it governs an accus. of reference as here, elsewhere a genit.

687. As war was the chief employment of the ancient Greeks, they considered the allies made in war as their greatest friends. Strictly δορυξένος is a ransomed captive taken in war. The tragedians however use the word, for the simple ξένος. In v. 689 ὄδε, is I think put for οὕτως. See on 156 sup.

AI. τί φῆς; σαφῶς μοι σὰς φράσον δυσθυμίας.

ΜΗ. ἀδικεῖ μ' Ἰάσων οὐδὲν ἐξ ἑμοῦ παθῶν.

AI. τί χρῆμα δράσας; φράζε μοι σαφέστερον.

ΜΗ. γυναικ' ἐφ' ἡμῖν δεσπότην δόμων ἔχει.

AI. ἢ γὰρ τετόλμηκ' ἔργον αἰσχιστον τόδε; 695

ΜΗ. σάφ' ἴσθ'· αἰετοὶ δ' ἐσμὲν οἱ πρὸ τοῦ φίλοι.

AI. πότερον ἐρασθεῖς ἢ σὸν ἐχθαίρων λέχος;

ΜΗ. μέγαν γ' ἔρωτα· πιστὸς οὐκ ἔφην φίλοις.

AI. ἴτω νυν, εἴπερ, ὥς λέγεις, ἐστὶν κακός.

ΜΗ. ἀνδρῶν τυράννων κῆδος ἡράσθη λαβεῖν. 700

AI. δίδωσι δ' αὐτῷ τίς; πέραινέ μοι λόγον.

ΜΗ. Κρέων, ὃς ἄρχει τῆσδε γῆς Κορινθίας.

AI. ξυγγνωστὰ μὲν τότ' ἦν σε λυπεῖσθαι, γύναι.

ΜΗ. ὄλωλα· καὶ πρὸς γ' ἐξελαύνομαι χθονός.

AI. πρὸς τοῦ; τόδ' ἄλλο καινὸν αὐ λέγεις κακόν. 705

ΜΗ. Κρέων μ' ἐλαύνει φρυγάδα γῆς Κορινθίας.

AI. εἴ δ' Ἰάσων; οὐδὲ ταῦτ' ἐπῆνεσα.

ΜΗ. λόγῳ μὲν οὐχί, καρτερεῖν δ' οὐ βούλεται.

694. ἐφ' ἡμῖν, "in addition (or perhaps "over") to me". δεσπ. δόμ. shows that she as well as Medea was a wife and not a mistress. Wives tolerated a παλλακή as long as she was not in the same house as the wife. ἐπιγαμεῖν (of the man) and ἐπιέναι (of the woman) are the regular terms for a second marriage.

695. I have adopted Elms. conj. ἢ γὰρ for ἢ που. ἢ γὰρ as Klotz remarks is used "in re magna et atroci" and ἢ που is used to intimate a conjecture concerning a thing already done. Comp. Hek. 1124, ὦμοι τί λέξεις, ἢ γὰρ ἐγγὺς ἐστί που.

698. The words μέγαν γ' ἔρωτα are bitterly ironical. "O yes, a powerful love indeed." Medea means that Iason did not care for Glauke, thus bearing out his own words in 594 sup., but as she expl. in v. 700, he was enamoured of the prospect of a regal alliance.

699. The formula ἴτω νυν is here used of a person, more generally of a thing. Trans. "let him go" think no more about him. We find the formula used of a person also in

Orest. 1532, ἀλλ' ἴτω ξανθοῖς ἐπ' ὤμων βοστρούχοις γαυρούμενος.

701. There is a double question here. First who gave the alliance; next what was he who gave it. For πέρ. λόγ. see 341 sup. For συγγνωστὰ one would expect -τόν, but see 384 sup. In v. 704 πρὸς γε = "moreover" sc. τουτοῖς and see 406 sup.

708. "Iason in word indeed does not approve these things but he is unwilling to offer a firm resistance against them." I read καρτερεῖν δ' οὐ βούλεται with the Schol. The Vulgate is καρτ. δὲ βούλ. for which Dind. and Bothe read καρδίᾳ δὲ βούλεται which is a variant of little authority and looks more like a gloss. Pors. reads καρτ. δὲ βούλ. but in his note approves of καρδίᾳ δὲ βούλ. The common reading καρτ. δὲ βούλ. means "but he wishes to bear it patiently". καρτερεῖν = "to persevere", "to hold out against", comp. Rhesus σὲν σοὶ δὲ μ' ὅψει καρτεροῦνθ' ὅταν δέῃ. Elms. punctuates λόγῳ μὲν (sc. κωλύει), οὐχὶ καρτερεῖν δὲ βούλεται.

ἀλλ' ἄντομαί σε τῆσδε πρὸς γενειάδος
γονάτων τε τῶν σῶν, ἱκεσία τε γίγνομαι, 710
οἴκτειρον οἴκτειρόν με τὴν δυσδαίμονα,
καὶ μὴ μ' ἔρημιον ἐκπεσοῦσαν εἰσίδης,
δέξαι δὲ χώρα καὶ δόμοις ἐφέστιον.
οὕτως ἔρως σοὶ πρὸς θεῶν τελεσφόρος
γένοιτο παίδων, καὶ τὸς ὄλβιος θάνοις. 715
εὐρημα δ' οὐκ οἶσθ' οἷον εὐρηκας τόδε·
παύσω δέ σ' ὄντ' ἄπαιδα, καὶ παίδων γονὰς
σπεῖραί σε θήσω· τοιάδ' οἶδα φάρμακα.

A1. πολλῶν ἔκατι τήνδε σοι δοῦναι χάριν
γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν, 720
ἔπειτα παίδων ὧν μ' ἐπαγγέλλει γονάς.
ἐς τοῦτο γὰρ δὴ φροῦδός εἰμι πᾶς ἐγώ.
οὕτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης χθόνα,
πειράσομαί σου προξενεῖν δίκαιος ὢν.

709. ἀλλὰ is here used in an abrupt transition. In entreaties like the present &c., we often find the verb omitted, see on 324 sup. On the influence of the beard and knees see on 65 sup.

712. "And do not look on at my banishment." We have *εἰσιδεῖν* with a part. in 164 sup., where the word, as well as here, conveys the idea of a spectator *looking placidly on*. ἐφέστιον, "as a suppliant" or perhaps it only means "a guest" here, as in Soph. Trach. 262, ὅς αὐτὸν ἐλθόντ' ἐς δόμους ἐφέστιον.

714. οὕτως, "on these conditions". Soph. Œd. Rex 970, οὕτω δ' ἂν θανὼν εἴη ἔξέμου. Every reader of Horace will remember Carm. I. 3, 1, sic te diva potens, Cypri, sic fratres Helenae. τελεσφόρος, "accomplished". Klotz well remarks that by ὄλβιος θάνοις Medea means that Aegeus shall die leaving descendants behind him. He adds "ὄλβιος enim summam felicitatem, quam mortales consequi possunt, designat". For εὖρ. εὐρηκ. see on 553 sup.

720. Aegeus says θεῶν because he is afraid to offend the deities who protect suppliants. For χάριν δοῦναι θεῶν compare Hek. 852, καὶ

βούλομαι θεῶν θ' οὖνεκ.—καὶ τοῦ δικαίου τήνδε σοι δοῦναι δίκην. πρῶτα μὲν is answered as here by ἔπειτα in 549 sup. ὧν μ' ἐπ. γ. "whose birth you promise me".

722. There are different explanations given of this verse. One scholium preferred by Elms. Bothe and Klotz is *εἰς τὸ παῖδας ποιῆσαι πάντ' ἐσπούδακα καὶ πρόθυμός εἰμι*. ἔστι δὲ κυρίως ὁ προωδενκώς. Matth. interpr. "quod enim ad hoc attinet (εἰς τοῦτο) totus evanui, vires me defecerunt", following the other expl. κατὰ τοῦτο τὸ μέρος, τῆς παιδοποιίας, ἐρημός εἰμι. Trans. "For in this respect (viz. παῖδ. γον.) as you must know (δὴ) I am altogether lost" i.e. without your assistance I cannot hope to have a family.

723. "But I am thus determined." προξενεῖν, "to protect you". The word literally means "to be a πρόξενος." And perhaps it may not be out of place to explain what a πρόξενος is. In ancient Greece between two friendly states there was much intercourse, and many citizens of one state lived in the other. For their protection, and the general protection of the interests of each state προξέ-

τοσόνδε μέντοι σοι προσημάνω, γύναι· 725
 ἐκ τῆσδε μὲν γῆς οὐ σ' ἄγειν βουλήσομαι,
 αὐτὴ δ' ἑάνπερ εἰς ἐμοὺς ἔλθῃς δόμονος,
 μενεῖς ἄσυχλος, κοῦ σε μὴ μεθῶ τι·
 ἐκ τῆσδε δ' αὐτὴ γῆς ἀπαλλάσσου πόδα·
 ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω. 730

ΜΗ. ἔσται τάδ'· ἀλλὰ πίστις εἰ γένοιτό μοι
 τούτων, ἔχοιμ' ἂν πάντα πρὸς σέθεν καλῶς.

ΑΙ. μῶν οὐ πέποιθας; ἢ τί σοι τὸ δυσχερές;

ΜΗ. πέποιθα· Πελίου δ' ἐχθρός ἐστι μοι δόμος 735
 Κρέων τε. τούτοις δ' ὀρκίοισι μὲν ζυγεῖς
 ἄγουσιν οὐ μεθεῖς ἂν ἐκ γαίας ἐμὲ,
 λόγους δὲ συμβὰς καὶ θεῶν ἐνώμοτος

νοι were chosen, whose office and duties closely resembled than of a modern Consul or State Ambassador. The principal difference was that the English Consul in America is generally an Englishman sent out from England whereas the Spartan πρόξενος at Athens was an Athenian (as in the case of Alkibiades) chosen by the Spartan government and *vice versa*. His duties were to receive persons, especially ambassadors who came from the state which he represented, to procure for them admission to the Assembly and seats in the theatre, to act as the patron and protector of strangers from the state of which he was πρόξ. and to mediate between the two states if any dispute arose. The πρόξ. at Athens enjoyed the rites of Hospitality; ἐπιγαμία; ἐγκησις; and ἀτέλεια. For προξενεῖν in its primary sense see Demos. de Rhod. Libert. p. 194, 17, οὐτε γὰρ προξενῶ τῶν ἀνδρῶν, οὐτ' ἰδίᾳ ξένος αὐτῶν οὐδεὶς ἐστί μοι. δίκαιος ὢν means acting up to the laws.

726. βουλήσ. is not I think used for βούλομαι as in 259 sup. but ὅταν κοιρὸς ἔλθῃ may be supplied. The student should remark οὐ accented not οὐ as generally, which means that it is here used emphatically although emphasis is not always the reason of its accentuation, while the particle would be accented here whether emphatic or not, see 1086.

1230, 1397 inf. ἄγειν is used of carrying of property belonging to another; here applied with reference to a person. Comp. Alkest. 258, ἄγει μ' ἄγει μέ τις, οὐχ ὁρᾷς, νεκρῶν ἐς αὐλάν.

728. With κοῦ sc. φοβός ἐστι. "And you need not be afraid of my giving you up to any one." Comp. Herakl. Fur. 718, ὁ δ' οὐ πάρεστιν, οὐδὲ μὴ μόλῃ ποτέ. — ἐκ τῆσδε, "But depart of your own accord from this country".

733. μῶν οὐ expects an answer "No". "Surely you do not distrust me." μῶν is made up of μὴ οὖν. Comp. Andr. 82, μῶν οὐ δοκεῖς σοῦ φροντίσαι τιν' ἀγγέλιον.

734 sq. "I do trust you, but the family of Pelias and Kreon too are my enemies. To these when about to drag me from your country, you would not, were you bound by oath to me, deliver me up, but having made a verbal agreement and being under an oath to the gods you would be my friend, and would not be persuaded by my enemies, demands." ταυτοῖς belongs to ἄγουσιν, on which also I think ἐμὲ depends, as μεθεῖσθαι generally takes a genit. Musgr. has rightly expl. μεθεῖς ἂν (for which Pors. and Elms. read μεθεῖ' ἂν), as put for μεθείης. Comp. Orest. 1133, εἰ μὲν γὰρ ἐς γυναῖκα σωτηροεστέραν ἕξας μεθεῖμιν. For ἐνώμοτος Elms. and others read

φίλος γένοι' ἂν καὶ πικρυκεύμασι
οὐκ ἂν πίθοιο· τὰ μὰ μὲν γὰρ ἄσθενῃ,
τοῖς δ' ὄλβος ἐστὶ καὶ δόμος τυραννικός. 740

ΑΙ. πολλὴν ἔλεξας, ὦ γύναι, προμηθίαν·
ἀλλ' εἰ δοκεῖ σοι δοᾶν τὰ δ', οὐκ ἀφίσταμαι.
ἐμοὶ τε γὰρ τὰ δ' ἐστὶν ἀσφαλέστατα,
σκῆψιν τιν' ἐχθροῖς σοῖς ἔχοντα δεικνύναι,
τὸ σὸν τ' ἄραρε μάλλον· ἐξηγοῦ θεούς. 745

ΜΗ. ὕμνῳ πέδον Γῆς πατέρα θ' Ἑλίου πατρός
τοῦμοῦ θεῶν τε συντιθεῖς ἅπαν γένος.

ΑΙ. τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.

ΜΗ. μήτ' αὐτὸς ἐκ γῆς σῆς ἐμ' ἐμβαλεῖν ποτε,
μήτ', ἄλλος ἢν τις τῶν ἐμῶν ἐχθρῶν ἄγειν 750
χρήζη, μεθήσειν ζῶν ἐκουσίῳ τρόπῳ.

ΑΙ. ὕμνῳ Γῆν καὶ λαμπρὸν Ἑλίου φάος
θεούς τε πάντας ἐμμενεῖν ἅ σου κλύω.

ΜΗ. ἄρκεϊ· τί δ' ὄρκῳ τῷδε μὴ ῥυμένων πάθοις;

ΑΙ. ἂ τοῖσι δυσσεβοῦσι γίνεται βροτῶν. 755

ΜΗ. χαίρων πορεύου· πάντα γὰρ καλῶς ἔχει.

ἀνώμ. and for οὐκ ἂν πίθ. adopt Wytttenbach's conjecture, τὰχ' ἂν πίθ. with the meaning "but having made a verbal agreement only, and not being under an oath to the gods, you would be friendly, and would perhaps be persuaded by their demands." For ὀρκίοις ζυγεῖς (= αἰρεθεῖς, ληφθεῖς) see on 161 sup. ἐπικηρύκευμα = "a demand by heralds".

744. σκῆψιν, "a pretext" viz. that he had sworn to protect her if ever she came to Athens, and could not break his oath. τὸ σὸν, "your safety". Some refer it to Medea's promise about children.—ἐξηγ. θεούς. "Name the gods I am to swear by". In Latin 'praeire verba juris jurandi' Livy VIII. 9. Comp. Shakesp. Hamlet I, 5, ad fin. Consent to swear.—Propose the oath, my lord. Never to speak of this that you have seen, Swear by my sword.

748. This verse is also found Iph. Taur. 738. ἐκουσίῳ τρόπῳ is put by periphrasis for the simple adverb ἐκὼν. So οἱ δ' ἐκβαλόντες δάκρυα

ποιητῶ τρόπῳ ἐς ναῦν ἐχώρουν Hel. 1547; compare οὐ φανύλω τρόπῳ Rhesus 599.

752. I read λαμπρὸν Ἑλίου φάος with the best MSS. and Kirch. Others prefer Ἑλίου θ' ἄγνων ἐβας; I also read Γῆν καὶ for γαῖαν. ἐμμενεῖν ἅ κλύω is the strictly proper construction. But the more usual one would be ἐμμεν. οἷς κλύω, the accus. ἅ being attracted. So in 758 inf., where see note.

754. "Enough. But what are you willing to suffer if you do not abide by your oath." τί δὲ—πάθοις is equivalent to τί δ' εὖχει παθεῖν ἐὰν μὴ ὄρκ. τῷδ' ἐμμενῆς. —δυσσεβ. "perjured persons", those who have no respect for their oaths. Here the penalties of breaking an oath are indefinite but in Iph. Taur. 752 they are more distinctly named.

756. "Go on your way rejoicing." χαίρων here means "rejoicing" with the sense of safety attached and so = "with impunity" see on 397 sup. In the constr. τυχοῦς ἅ βούλ. we

καὶ γὰρ πόλιν σὴν ὡς τάχιστ' ἀρίξομαι,
πράξας' ἃ μέλλω καὶ τυχεῖν' ἃ βούλομαι.

ΧΟ. ἀλλὰ σ' ὁ Μαίᾱς πομπαῖος ἄναξ

πελάσειε δόμοις, ὧν τ' ἐπίνοιαν 760

σπεύδεις κατέχων πράξεας, ἐπεὶ
γενναῖος ἀνὴρ,

Λίγεῦ, παρ' ἐμοὶ δεδόκησαι.

ΜΗ. ὦ Ζεῦ Δίκη τε Ζηρὸς Ἑλίου τε φῶς,

νῦν καλλίνικοι τῶν ἐμῶν ἐχθρῶν φίλαι 765

γενησόμεσθα, κεῖς ὁδὸν βεβήκαμεν·

νῦν δ' ἐλπίς ἐχθροῦς τοὺς ἐμοὺς τίσειν δίκην.

οὗτος γὰρ ἀνὴρ ἢ μάλιστ' ἐκάμνομεν

λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων·

ἐκ τοῦδ' ἀναψόμεσθα πρυμνήτην κάλων, 770

μολόντες ἄστν καὶ πόλισμα Παλλάδος.

would rather have expected *τυχ.* ὧν βούλ., the regular constr. But as in 753 sup., the accus. is not attracted.

759. Hermes or Mercury was the son of Zeus and Maia daughter of Atlas. He was the protector of commerce, the conductor of souls to the nether world, the guardian of travellers and the messenger of the gods.

He is here invoked as *πομπαῖος*, the guardian of travellers. Comp. Rhesus 216, ἀλλ' εὐ σ' ὁ Μαίᾱς παῖς ἐκείσε καὶ πάλιν πέμπειεν Ἑρμῆς, ὅς γε φηλητῶν ἄναξ. We must explain ὧν—πράξ. by *πραξείας τε ἐκείνα, ἃ σπεύδεις, ἐπίνοιαν αὐτῶν κατέχων*. "And may you accomplish those things which you desire, having the purpose of them." Dr. Veitch renders "and may you accomplish what you are anxiously hugging the intention to do". A rather obscure sentence. Perhaps the chorus means "and may do what you are so anxious to do, having found out the way". κατέχειν here almost = ἔχειν. Comp. Phoen. 330, ὁ δ' ἐν δόμοισι περισβύς—ἀπὴνας ὁμοπύρου—πόθον δὲ κατέχων ἀνῆξε ξίφους ἐπ' αὐτόχειρά τε σφαγάν.

παρ' ἐμοῦ, "in my opinion", "meo judicio". Comp. 577 sup.; Herakl. 881, παρ' ἡμῖν μὲν γὰρ οὐ σοφὸν τοῦδε, ἐχθροῦς λαβόντα μὴ ἀποτί-

σασθαι δίκην; Alkest. 801; Ion 1519. We must supply εἶναι with *γενν.* ἀνὴρ after δεδόξ. For δεδόκησαι the Ionic form of the perfect see Arist. Vesp. 726, νῦν μοι νικᾶν πολλῶ δεδόκησαι.

764. With Δίκη sc. *παρέδρος*, and comp. Soph. Œd. Kol. 1382, εἰ-περ ἐστὶν ἡ παλαίφατος Δίκη ξύνεδρος Ζηρὸς ἀρχαίοις νόμοις. The student should remark Medea's use of the masc. *καλλίν.*, see 314 sup.

768. ἢ μάλ. ἐκάμν. "Where I was most at a loss" i.e. with reference to a *πύργος ἀσφαλῆς*. The metaphor is taken from a ship in distress, so *νεὸς καμούσης* Aesch. Theb. 210. *λιμὴν*, "a harbour of refuge" another metaphor from the sea. Comp. Andr. 891, ὃ ναυτίλοισι χεῖματος λιμὴν φανείς Ἀγαμέμνονος παῖ. In ἀναψ. *πρυμ.* καλ. the simile is taken from the stern-rope or *painter* which fastened the ship to the shore, and was thrown off when sailing. *κάλων* is of course the accus. sing. See Herakl. Fur. 478, ὡς ἀνημμένοι κάλως πρυμνησίοισι βίον ἔχουσιν εὐδαίμονα.

771. By the use of πόλισμα one would think Medea meant to disparage Athens. But compare Iph. Taur. 1014 where the same expression πόλισμα Παλλάδος is used; Soph. Philokt. 1423.

ἦδη δὲ πάντα τὰμά σοι βουλευμάτων
 λέξω· δέχου δὲ μὴ πρὸς ἡδονὴν λόγους.
 πέμψας' ἐμῶν τιν' οἰκετῶν Ἰάσονα
 εἰς ὅψιν ἐλθεῖν τὴν ἐμὴν αἰτήσομαι· 775
 μολόντι δ' αὐτῷ μαλθακούς λέξω λόγους.
 ὥς μὲν δοκεῖ μοι ταῦτα καὶ καλῶς ἔχειν,
 [γάμους τυράννων, οὓς προδοὺς ἡμᾶς ἔχει,]
 καὶ ξύμφορ' εἶναι καὶ καλῶς ἐγνωσμένα·
 παῖδας δὲ μεῖναι τοὺς ἐμοὺς αἰτήσομαι, 780
 οὐχ ὥς λιποῦσα πολεμίας ἐπὶ χθονός,
 [ἐχθροῖσι παῖδας τοὺς ἐμοὺς καθευθρίσαι,]
 ἀλλ' ὥς δόλοισι παῖδα βασιλέως κτάνω.
 πέμψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν χερσίν,
 νύμφη φέροντας, τῆρδε μὴ φεύγειν χθόνα, 785
 λεπτὸν τε πέπλον καὶ πλόκον χρυσήλατον·
 κἄνπερ λαβοῦσα κόσμον ἀμφιθῇ χροῖ,
 κακῶς ὀλεῖται πᾶς θ' ὅς ἂν θίγῃ κόρης·
 τοιοῖσδε χρίσω φαρμάκοις δωρήματα.

773. Paley well remarks that the Greeks considered it wrong to weep when others were joyful, or be glad when others were in sorrow. He refers to *Alkest.* 775 sq. The words *μὴ πρὸς ἡδ. λόγ.* might almost be taken as one expression "a sorrowful tale". For the phrase comp. *Soph. Elekt.* 921, *οὐ πρὸς ἡδονὴν λέγω τόδε*; *Trach.* 179, *ἐπεὶ καταστεφῇ στείχονθ' ὁρῶ τιν' ἄνδρα πρὸς χαρὰν λόγων*, where see Wunder.

776 sq. I am convinced that v. 778 ought to be omitted, and for two reasons: 1) Because it is clearly intended to be an explanation or gloss upon *ταῦτα*, and such glosses are most frequently written as genuine lines. 2) Because the repetition of *ἔχει* is very suspicious. Moreover the verse is not necessary to the sense and indeed the passage is better without it. On the whole I have bracketed v. 778, and read in 777, *ὥς μὲν δοκεῖ μοι ταῦτα καὶ καλῶς ἔχειν* instead of *ὥς καὶ δοκ. μοι ταῦτ. καὶ καλ. ἔχει*. Klotz defends the suspected verses (778—79) as he generally does and explains

the syntax to be *μαλθ. λέξ. λογ. ὥς καὶ δοκ. μ. ταῦτ. καὶ καλ. ἔχ. οὓς τυράννων γάμους ἔχει ἡμᾶς προδοῦς, καὶ ξύμφορ. εἶναι (λέξω) καὶ καλ. ἐγνωσ.*

780. With *αἰτήσομαι* supply *Ἰάσονα. οὐχ ὥς λιπ.* "not that I would really leave". As Elms. remarks one would expect *λείψουσα*. He therefore proposes *λιποῦσ' ἂν*, "quod idem fere significat".

784—85. Dind. brackets 785, which Pors. omits. Elms. leaves out 786 which is found in 949 inf. I think both verses are genuine here and that v. 949 inf. was the result of a subsequent revision. The infinitive *φεύγειν* depends on the verb *ἵκε-τεύνειν* implied in the words *νύμφη φέροντ.*

787. The active is here used where the middle would have been expected. So *Hek.* 918, *μολπαῶν δ' ἄπο καὶ χοροποιῶν θυσιῶν καταπαύσας πόσις ἐν θαλάμοις ἔκειτο*. For *κόσμ. ἀμφ. χροῖ* comp. *Herakl. Fur.* 334, *ᾧταν δὲ κόσμον περιβάλησθε σώμασιν*.

- ἐνταῦθα μέντοι τόνδ' ἀπαλλάσσω λόγον· 790
 ὥμωξα δ' οἷον ἔργον ἔστ' ἐργαστέον
 τοῦντεῦθεν ἡμῖν· τέκνα γὰρ κατακτενῶ
 τᾶμ'· οὔτις ἐστὶν ὅστις ἐξαιρήσεται·
 δόμον τε πάντα συγχέας' Ἰάσονος
 ἔξειμι γαίης, φιλτάτων παίδων φόνον 795
 φεύγουσα καὶ τλᾶσ' ἔργον ἀνοσιώτατον.
 οὐ γὰρ γελᾶσθαι τλητὸν ἐξ ἐχθρῶν, φίλαι.
 ἴτω· τί μοι ζῆν κέρδος; οὔτε μοι πατρὶς
 οὔτ' οἶκός ἐστιν οὔτ' ἀποστροφὴ κακῶν.
 ἡμάρτανον τόθ' ἡνίκ' ἐξελίμπανον 800
 δόμους πατρῶους, ἀνδρὸς Ἑλλήνος λόγους
 πεισθεῖσ', ὃς ἡμῖν ξὺν θεῷ τίσει δίκην.
 οὔτ' ἐξ ἐμοῦ γὰρ παῖδας ὄψεται ποτε
 ζῶντας τὸ λοιπὸν οὔτε τῆς νεοζύγου
 νύμφης τεκνώσει παῖδ', ἐπεὶ κακὴν κακῶς 805

790. "At this point however I give up this subject." Schol. μέχρι μὲν τοῦτου ἀποτεματίζω σοι καὶ ἔσθιμι τὸν λόγον σιωπῶντα. For the use of the aorist ὥμωξα instead of the present, see on 223 sup. The relative οἷος is here used for ὅτι τοιοῦτος. Comp. Hdt. I, 31, αἱ Ἀργεῖαι ἐμακύνον τὴν μητέρα, οἷω τέκνων ἐκύρῃσι.

793. οὔτις ἐστὶν ὅστις. This is a very rare constr. The more usual phrase is οὐκ ἔστιν ὅστις—, for which see Alkest. 848, οὐκ ἔστιν ὅστις αὐτὸν ἐξαιρήσεται; Hek. 864, οὐκ ἔστι θνητῶν ὅστις ἔστ' ἐλεύθερος.

795. "I will go forth from the land flying the pollution of the slaughter of my dearest children, and having dared a most unholy deed." Elms. expl. φόνον as = ἐπὶ φόνο, "on account of the murder". Another expl. of φόνον is μίσμα φόνου, which on the whole I consider better. Comp. Hipp. 35, μίσμα φεύγων αἵματος Παλλαντιδῶν. In Alkest. 623 we have ἔργον τλῶσα γενναῖον τόδε, see also 1328 inf.

798. ἴτω is here used as an exclamation, without any ulterior reference. For its general use however see on 699 sup. τί μοι ζῆν κέρδ.

"what's the good of my living". We have the same expression 145 sup.; Aesch. Prom. 747, τί δήτα μοι ζῆν κέρδος. ἀποστροφή, "refuge", see on 603 sup.

800 sq. Medea here confesses herself in error in that she went away from her home with a foreigner, whom however she will punish for his perfidy. She does not however meditate on her error, but plans her revenge upon Iason. I may remark in passing that the Homeric form of ἡμαρτον is ἡμβροτον. ἐκλιμπάνω is a very rare form of ἐκλείπω. It occurs Elekt. 909 but not as far as I know elsewhere. ὃς—"who with heaven's help shall render satisfaction to me". For ξὺν θεῷ see 625 sup.; Phoen. 634, ἐλπιδες—αἷς πέποιθα σὺν θεοῖς τόνδ' ἀποκτείνας κρατήσιν τῆσδε Θηβαίας χθονός; Soph. Ajax 765, τέκνον δόρμι βούλου κρατεῖν μὲν, σὺν θεῷ δ' ἀεὶ κρατεῖν.

804. τὸ λοιπὸν, "in future". We should remark the alliteration or consonnity in κακὴν κακῶς. So we have πάντες πάντως in 853—54 inf.; 1386 inf.; Troad. 446, ἡ κακὸς κακῶς ταφῆσει τυκτός, οὐκ ἐν ἡμέρᾳ. With κακὴν sc. νύμφην.

θανεῖν σφ' ἀνάγκη τοῖς ἑμοῖσι φαρμάκοις.
 μηδεῖς με φάυλην κάσθενῃ νομιζέτω
 μηδ' ἡσυχαίαν, ἀλλὰ θατέρου τρόπου,
 βαρεῖαν ἐχθροῖς καὶ φίλοιςιν εὖμενῃ·
 τῶν γὰρ τοιούτων εὐκλεέστατος βίος.

810

XO. ἐπείπερ ἡμῖν τόνδ' ἐκοίνωσας λόγον,
 σέ τ' ὠφελεῖν θέλουσα καὶ νόμοις βροτῶν
 ξυλλαμβάνουσα, δρᾶν σ' ἀπεννέπω τάδε.

MH. οὐκ ἔστιν ἄλλως· σοὶ δὲ συγγνώμη λέγειν
 τάδ' ἐστὶ, μὴ πάσχουσιν ὡς ἐγὼ κακῶς.

815

XO. ἀλλὰ κτανεῖν σὼ παῖδε τολμύσεις, γύναι·

MH. οὕτω γὰρ ἂν μάλιστα δηχθεῖν πόσις.

XO. σὺ δ' ἂν γένοιό γ' ἀθλιωτάτῃ γυνή.

MH. ἴτω· περισσοὶ πάντες οὖν μέσῳ λόγοι.

807. φαίλην, "mean-spirited". Andr. 379, *εἰ μὴ θήσομαι τᾶμ' ὥς ἄριστα φαῦλος εἶμι κοῦ σοφός*. We may transl. *ἡσυχαίαν*, "sluggish and indolent" apathetic see on 217 sup. — ἀλλὰ θατ. τρόπῳ Aristoph. has ridiculed these words in Aves 109, *ΕΠ. μῶν ἡλιαστά; ΕΤ. μάλλὰ θατέρου τρόπου*.

810. The Greeks like the Italians &c. considered revenge as a duty and despised meekness or forgiveness of an injury. Bothe refers to Herakl. Fur. 585—86, *πρὸς σοῦ μὲν ὧ παῖ τοῖς φίλοις εἶναι φίλον τᾶ τ' ἐχθρὰ μισεῖν*.

811 sq. The Chorus having heard Medea's dreadful plan endeavours, but in vain, to dissuade her from carrying out her intentions. On the use of the Chorus &c. see Introduction. *δρᾶν σε*—"I dissuade you from doing this." We would have expected *μὴ*, "I warn not to do". Soph. *Œd. Rex* 129, *εἰργε τοῦτ' ἐξειδέναί*. The student should remark the change of person in *ἡμῖν*—*ἀπεννέπω*.

814. οὐκ ἔστιν ἄλλως, "It cannot be otherwise". In 1029 inf. *ἄλλως* = *μάτην*, "in vain". In *σοὶ*—*πάσχ*. we have a change of constr. from the dat. to the accus. In 57 sup. it is from the accus. to dat., see note there.

816. I read *σὼ παῖδε* with Dind., Klotz and others. Elms. gives *σὸν σπέρμα* from one MS. in which he is followed by Bothe and which he defends by Soph. *Trach.* 304. Other readings are *σοὺς παῖδας* and *σὸν παῖδα*.

817. With the idea in this verse compare Medea's boast in 1370 inf. With the unhappy Medea revenge in any shape or of any kind is the all absorbing passion. In order to wound her husband's feelings she is careless of her actions, or the agony she inflicts on herself, although a momentary gleam of the folly of "cutting off her nose to spoil her face" flashes through her mind in v. 1042—1050, but is quickly stifled.

818. "Aye, but you would be a most wretched woman." For this use of *γε* in corroborating the statement of the previous speaker, and also in adding something to that statement, comp. *Hek.* 245—46, *ἡψω δὲ γονάτων τῶν ἑμῶν ταπεινὸς ὢν ΟΔ. ὥστ' ἐνθανεῖν γε σοῖς πέπλοις χεῖρ' ἐμήν*; *Ion* 1412 sq.

819. *ἴτω*, "Be it so". The word is here used to express complete despair or rather a determination to suffer anything that may happen with stolid indifference, see on 699 sup. In the next verse Medea turns to the *τρό-*

ἀλλ' εἶα χώρει καὶ κόμιζ' Ἰάσονα· 820
 ἐς πάντα γὰρ δὴ σοὶ τὰ πιστὰ χράμεθα.
 λέξης δὲ μηδὲν τῶν ἐμοὶ δεδογμένων,
 εἴπερ φρονεῖς εὖ δεσπόταις γυνή τ' ἔφης.

ΧΟ. Ἐρεχθεΐδαι τὸ παλαιὸν ὄλβιοι,
 καὶ θεῶν παῖδες μακάρων, ἱερᾶς 825, 6
 χώρας ἀπορθήτου τ' ἀποφρεβόμενοι 827, 8
 κλεινοτάταν σοφίαν, αἰὲ διὰ λαμπροτάτου 829, 30
 βαίνοντες ἀβρῶς αἰθέρος, ἔνθα ποθ' ἀγνάς 831, 2
 ἐννέα Πιερίδας Μούσας λέγουσι

φος and it is to her that the following verses are addressed, and not to the Chorus, which consisted of πολιτίδες of Corinth, for how could Medea apply the word δεσπόταις to the relations between her and a Chorus of free born women, πολιτίδες. Transl. "Be it so. All further words are useless." ἐν μύθῳ = "intervening". Comp. Orest. 16.

821 sq. "For, you must know, I make use of you for all confidential matters." δὴ may here be translated, "as you must know", comparing Thuk. I, 24, 2, κατὰ δὴ τὸν παλαιὸν νόμον ἐκ τῆς μητροπόλεως κατακληθείς. "(the governor was &c.) chosen, as you must know, according to ancient usage from the mother-state", where see Arnold. I follow Elms. in reading λέξης for λέξεις. For μηδὲν following the aor. subj. he refers to Troad. 458; Herakl. Fur. 215. δεσποταίς appears to be put for ἐμοὶ δεσποίνῃ. For λέξης—ἔφης see Soph. Ajax 293, γύναι, γυναιξὶ κόσμον ἢ σιγῇ φέρεται. 263 sup.

824 sq. "Happy are the Athenians from olden time, and the children of the blessed gods, feeding as it were on the most renowned wisdom of a country sacred and unravaged, always moving lightly through clearest air, where rumour says that at one time the golden-haired Harmonia brought forth the nine chaste Pierian Muses." The Athenians were called Erechtheidæ as being descended from Erechtheus, and since Erechtheus was

the son of Hephaestus, they are justly called θεῶν παῖδες. ὄλβιοι refers to ἀποφρεβ. σοφ. in 830 inf., and πάλαιον means that these advantages have extended to them from a distant period and are not new.—ἱερᾶς—σοφίαν—. Eurip. here composed a passage sure to please his audience. For here there are three points on which the Athenians might exult.

1) The epithet ἱερᾶς implying that they and their country were under the special protection of the gods, an idea more especially pleasing since this play was acted the year after the outbreak of the Peloponnesian war. 2) The words ἀπορθήτου χώρας, being the usual boast of the Athenians in reference to the Akropolis, comp. Aesch. Pers. 348, ἔστ' ἄρ' Ἀθηνῶν ἔστ' ἀπόρθητος πόλις. 3) The Athenians were justly proud of the reputation of their city for learning and wisdom. For ἀπορθήτου Pers. prop. ἀπορθήτας and Elms. ἀπορθήτοι' on account of the irregular usage of τε joining ἱερᾶς and ἀπορθήτου. The idea in ἀποφρεβ. is that of the poets and philosophers supplying the people with intellectual food. αἰθέρος.—The fine clear air of Athens was well known hence perhaps "Attici sales" and contrasted strongly with the thick heavy climate of the adjacent Boeotia, the "crassus aer" of Hor. Epist. II, 1, 244. In ἀβρῶς there is usually, as Paley remarks, a certain degree of affectation, we would say "with mincing gait", see 1164 inf.

ξανθὰν Ἀρμονίαν φντεῦσαι·	834
τοῦ καλλινάου τ' ἀπὸ Κηφισοῦ ῥοαῖς	
[τὰν] Κύπριν κλήζουσιν ἀφρυσσάμεναν	836, 7
χώραν καταπνεῦσαι μετρίας ἀνέμων	838, 9
ἡδυπνόους αὔρας· αἰεὶ δ' ἐπιβαλλομένην	840, 1
χαίταισιν εὐώδη ῥοδέων πλόκον ἀνθέων	842, 3
τᾷ σοφίᾳ παρέδρους πέμπειν ἔρωτας,	
παντοίας ἀρετᾶς ξυνέργους.	845
πῶς οὖν ἱερῶν ποταμῶν	
ἢ πόλις ἢ φίλων	
πόμπιμός σε χώρα	
τὰν παιδολέτειραν ἔξει,	
τὰν οὐχ ὅσιαν μετ' ἄλλων;	850

834. The Schol. has here an ingenious interpretation of the words ξανθ. Ἀρμ. φντ. ἐνν. Μούσ. He considers Ἀρμονίαν (which must then be written ἀρμονίαν), not as a proper name but as put for poetry and music in the abstract. Thus he considers Eurip. to have meant that it was in Attica first that poetry and music were cultivated. But the epithet ξανθὰν clearly shows that Ἀρμονίαν is a person, and as the nine Muses could not bring forth one Harmonia, it follows that Harmonia must have been the mother of the nine Muses.

835 sq. "And they say that Kypris having drawn water from the streams of fair-flowing Kephisis, caused fragrant moderate breezes to blow over the land, and always entwining in her hair a fragrant wreath of roses sends love joined with wisdom." I read ῥοαῖς with Herm., and have bracketed the article τὰν here, which is very suspicious. I propose to omit it, and καὶ in the strophic verse above. Athens as is well known was on two rivers the Ilissus and Kephisis. The regular constr. of καταπνεῖν is τί τινος. But as the idea is one of travelling over space the accus. is right. Pors., Elms. and Dind. read χώρας. Elms. remarks that Eurip. preferred to write ἡδυπνόους to ἡδυπνόνων while Soph. in Ajax 134 has ἀγγιᾶλου where Eurip. would prefer the accus.

844. Pflugk takes σοφίᾳ for "poetry" but quotes the opinion of Boettiger who "puerorum amores intelligendos putabat". Eurip. simply means that "Venus, adorning herself with roses sends love joined with wisdom" i.e. not love of a fiery and raging nature, but of that calm and steadily glowing kind which is produced when love is joined to respect and esteem. For παρέδρ. comp. Soph. Antig. 795 sq., νικᾷ δ' ἐναργῆς βλεφάρων ἡμερος ἐνέλεκτρον νύμφας τῶν μεγάλων πάρεδρος θεσμών. In παρέδρ. the middle syllable is short.

846. "How then will either the city of sacred rivers or the country which affords a safe passage to friends receive you, the destroyer of your children, you who are unholy among others." I do not see any necessity for changing the vulgate. For ἡ—ἢ we may comp. 360 sup. As Athens is here styled πόλις ἱερῶν ποταμῶν on account of its two rivers Ilissus and Kephisis so is Thebes πύργος διδύμων ποταμῶν in Phœn. 825. Hesych. expl. παιδολέτ. by παιδοφόνος, see 1393 inf.

850. I have punctuated with most editors. The Schol. expl. σκέψαι μετ' ἄλλων, "consider with others". Still I do not dislike μετ' ἄστων the conjunct. of Jacobs. For μετ' ἄλλων see Herakl. 326, οὐδὲν κακίαν τυγχάνεις γεγώς πατρός παύρων μετ'

σκέψαι τελέων πλαγίαν,
 σκέψαι φόνον οἷον αἶρει.
 μὴ, πρὸς γονάτων σε πάντες
 πάντως ἱκετεύομεν,
 τέκνα φονεύσης.
 πόθεν δὲ θράσος φρενὸς ἢ
 χειρὶ τέκνοις σέθεν
 καρδίᾳ τε λήψει
 δεινὰν προσάγουσα τόλμαν;
 πῶς δ' ὄμματα προσβαλοῦσα
 τέκνοις ἄδακρυν μοῖραν
 σχήσεις φόνου; οὐ δύνασαι,
 παίδων ἱκετῶν πιτυνόντων,
 τέγξαι χεῖρα φοινίαν
 εὐτλάμοι θυμῷ.

855

860

865

ΙΛ. ἦζω κελεισθεῖς· καὶ γὰρ οὐσα δυσμενῆς
 οὐ τὰν ἀμάρτοις τοῦθέ γ', ἀλλ' ἀκούσομαι
 τί χρῆμα βούλει καινὸν ἐξ ἐμοῦ, γίνα.

ΜΗ. Ἰᾶσον, αἰτοῦμαι σε τῶν εἰρημέων

ἄλλων. For μετὰ Herm. badly reads μέγα.

852. αἶρε, "you are undertaking". Pors. reads αἶρει, which he considers the future indic. Comp. Herakl. 505, τί φήσομεν γὰρ, εἰ πόλις μὲν ἀξιοῖ κίδυνον ἡμῶν οὐνεν' αἶρεσθαι μέγα. For the use of the masculine πάντες see on 314 sup.

856 sq. Most critics consider this passage corrupt. Transl. "From what source will you derive resolution of mind to attempt either in deed or thought a dreadful act of boldness against the lives of your children." This is the only sense I can make of the passage. I read πόθεν δὲ θράσος φρενὸς ἢ χειρὶ for the general reading πόθεν θράσος ἢ φρενὸς ἢ χειρὶ, and also καρδίᾳ τε instead of καρδίαν τε, which Dind. has given. With προσάγ. sc. αὐτοῖς.

861. "How will you retain your intention (μοῖραν) of slaying them so as not to shed tears." Elms. says μοῖρ. φόν. is the same as μοῖρ. θαν. in 987 inf., and hence is put

for φόνον, while Klotz transl. by "destinata caedes". There is also a variant φόνον approved by Herm. while Elms. reads ἢ δύνασαι with a note of interrogation after θυμῷ. I have received the correction of Herm. εὐτλάμοι instead of ἐν τλάμοι, υ and ν being frequently confused. The same correction must be made in Aesch. Pers. 32. The student should notice the proleptic use of φοινίαν = "so as to make it bloody". For this idiom we may compare 296 sup.; Bacch. 1055, αἶ μὲν γὰρ αὐτῶν θύρσον ἐκλειποῦσα κισσῷ κομήτην ἀέθις ξανέσσιπον; Soph. Antig. 25, Ἐπεικέα σὲν δίκην κατὰ χθονὸς ἔκρυψε τοῖς ἱεροῖν ἐντιμον νεκροῖς.

866. For ἦκα see on 226 sup. κελεισθεῖς by the τροπὸς sent by Medea in 820 sup. I read οὐ τὰν with Porson, instead of the vulgate οὐκ ἂν γε. οὐ τὰν—"you would not fail (to obtain) this at least". If οὐκ ἂν γ' be retained for the repetition of γε see note on 124 sup.

συγγνώμον' εἶναι· τὰς δ' ἐμὰς ὁργὰς φέρειν 870
 εἰκός σ', ἐπεὶ νῦν πόλλ' ὑπείργασται φίλα.
 ἐγὼ δ' ἐμαυτῇ διὰ λόγων ἀφικόμην,
 καλοῖδ' ὀρήσα· σχετλία, τί μαίνομαι
 καὶ δυσμεναίνω τοῖσι βουλευούσιν εὖ,
 ἐχθρὰ δὲ γαίας κοιράνοις καθίσταμαι 875
 πόσει θ', ὅς ἡμῖν δρᾷ τὰ συμφοράτατα,
 γήμας τύραννον καὶ κασιγνήτους τέκνοις
 ἐμοῖς φυτεύων; οὐκ ἀπαλλαχθήσομαι
 θυμοῦ; τί πάσχω, θεῶν ποριζόντων καλῶς;
 οὐκ εἰσὶ μὲν μοι παῖδες, οἶδα δὲ χθόνα 880
 φεύγοντας ἡμᾶς καὶ σπανίζοντας φίλων;
 ταῦτ' ἐννοήσας ἡσθόμην ἀβουλίαν
 πολλὴν ἔχουσα καὶ μάτην θυμουμένη.
 νῦν οὖν ἐπαινῶ, σωφρονεῖν τέ μοι δοκεῖς
 κῆδος τόδ' ἡμῖν προσλαβών, ἐγὼ δ' ἄφρων, 885
 ἢ χρῆν μετεῖναι τῶνδε τῶν βουλευμάτων
 καὶ ξυμπεραίνειν καὶ παρεστάναι λέχει,
 νύμφην τε κηδεύουσαν ἦδεσθαι σέθεν.

871. "Since many friendly services have been done by us two." Schol. ὑπομιμνησκόμενον—ὧν ἐπράξαμεν ποδὸς ἀλλήλους εὐεργεσιῶν· ἐγὼ δὲ. "But I reasoned with and rebuked myself." διὰ λόγων ἵνατι τι is properly the same as διαλέγεσθαι τι, sermonem cum aliquo suscipere. Comp. 1081 inf.; Suppl. 112, πέρας γὰρ οὐδὲν μὴ διὰ γλώσσης ἶόν; Troad. 916, ἐγὼ δ' ἄ σ' οἶμαι διὰ λόγων ἶόντ' ἐμοῦ κατηγορήσειν ἀντιθεῖς ἀμείβομαι τοῖς σοῖσι.

878—79. The words οὐκ ἀπαλλ. θυμοῦ are put for the imperative. "Cease from thy anger." Hel. 544, οὐχ ὥς ὁρομαία πῶλος ἢ βάκχη θεοῦ τάφῳ ξυνάψω κῶλον. τί πάσχω, "what am I suffering" or "what have I to complain of" i.e. I have nothing to find fault with. We have another idiom τί πάθω in Hek. 614.

880. "Have I not children, and I know I am going into exile and am in want of friends." Medea speaks this in answer to the words of Iason in 551—65 sup. φίλων is the usual

genit. after verbs of wanting &c., see 960 inf.

882. "Reflecting on these matters I perceived I was most imprudent and angry to no purpose." I read ἐννοήσας with Klotz and the best MSS. Elms. gives ἐννοηθεῖς, adding "passivam formam revocavit Porsonus quippe qua per totam hanc fabulam utatur poeta."

886. χρῆν is here followed by a dative which is unusual. Comp. Ion 1317, τοῖσι δ' ἐνδίκῳ ἱερῷ καθίξιν—ἐχρῆν; Phœn. 759, γάμους δ' ἀδελφῆς Ἀτιγόνης—ἐάν τι τῆς τύχης ἐγὼ σφαλῶ, σοὶ χρῆ μέλεσθαι. For ξυμπερ. see 341 sup. The words παρ. εστ. λέχει refer to the custom of the bridegroom's mother or nearest relative holding a lighted torch at the marriage-bed. Comp. Phœn. 344 sq., ἐγὼ δ' οὔτε σοι πυρός ἀνῆψα φῶς νόμιμον ἐν γάμοις, ὥς πρέπει ματέρει μακαρίᾳ; 1027 inf. νύμφην—"and to be pleased attending on your bride". The accus. νύμφ. does not depend on ἦδεσθαι but on the part. κη-

ἀλλ' ἐσμὲν οἷόν ἐσμεν, οὐκ ἐρῶ κακόν,
 γυναικες· οὐκ οὖν χρή σ' ὁμοιοῦσθαι κακοῖς, 890
 οὐδ' ἀντιτείνειν νήπι' ἀντὶ νηπίων.
 παριέμεσθαι, καὶ φάμεν κακῶς φρονεῖν
 τότ', ἀλλ' ἄμεινον νῦν βεβούλευμαι τάδε.
 ὦ τέκνα τέκνα, δεῦτε, λείπετε στέγας,
 ἐξέλθετ', ἀσπάσασθε καὶ προσείπατε 895
 πατέρα μεθ' ἡμῶν, καὶ διαλλάχθηθ' ἅμα
 τῆς πρόσθεν ἔχθρας ἐς φίλους μητρὸς μέτα·
 σπονδαὶ γὰρ ἡμῖν, καὶ μεθέστηκεν χόλος.
 λάβεσθε χειρὸς δεξιᾶς. οἴμοι κακῶν·
 ὥς ἐννοοῦμαι δὴ τι τῶν κεκρυμμένων. 900
 ἄρ', ὦ τέκν', οὕτω καὶ πολὺν ζῶντες χρόνον
 φίλην ὀρέξεται ὠλένην; τάλαιν' ἐγὼ,
 ὥς ἀρτίδακρὺς εἰμι καὶ φόβου πλέα.
 χρόνῳ δὲ νεῖκος πατρὸς ἐξαίρουμένη

δεύουσιν. Jelf expl. κηδεύουσ. as
 = κῆδος νύμφης taking it as the
 accus. of equivalent notion to that of
 ἡδεσθαι. Matth. considers the con-
 str. to be ἡδεσθαι ὅτι ἡ νύμφη
 ἐκῆδενέ σου, referring to Soph. Phil-
 lokt. 1314, ἡσθην πατέρα τὸν ἄμυν
 ἐνλογοῦντά σε αὐτόν τέ με. With
 ξυμπ. we must supply ἦν χρῆν, and
 perhaps the dat. ἦ depends on με-
 τείναι and not on χρῆν.

889. ἐσμὲν οἷόν ἐσμεν, "We are
 as we are". This mode of speech is
 used by any one to intimate his or
 her dislike to go into the matter
 further. So ἡγγεῖλας οἶ' ἡγγεῖλας
 in 1011 inf.; Elekt. 289, ἐκυρσεν
 ὡς ἐκυρσεν, ἐκβλήθεις δύμων. ἀν-
 τιτείνειν means "to oppose in argu-
 ment", see 1351 inf. Hesych. ἀν-
 τιτείνειν· ἐρίζει. See Herakl. Fur.
 283, τῷδ' ἀναγκαίῳ τρέπῳ ὅς ἀν-
 τιτείνει.

892. παριέμεσθαι, "I confess my-
 self in error" or to use a vulgar
 phrase "I knock under". In Plat.
 Apol. Sokr. p. 17. C, καὶ μέντοι καὶ
 πάνν ὦ ἄνδρες Ἀθηναῖοι τοῦτο
 ὑμῶν δέομαι καὶ παρίεμαι. We
 might translate here "I beg pardon".
 Schol. πανόμεθα παραπεμπόμεθα,
 οἷον παραιτοῦμαι συγχωρῶ.

896. καὶ διαλ., "And be recon-
 ciled together with your mother to
 your friends from your former en-
 mity." Pflugk compares Andokides
 de Reditu §. 26, ἐξὸν αὐτῷ δια-
 λαχθέντι τῆς ἔχθρας καὶ γενομένῳ
 κηδεστῇ ἄρξαι μετ' ἐκείνων τῶν
 ἀνδρῶν τῆς πόλεως.

900. There are two ways of under-
 standing this verse. The Schol. ex-
 plains it as if Medea said it aside
 ἡρέμα καὶ καθ' ἑαυτήν. Medea
 may however be speaking ambiguous-
 ly, for while she is fearing some un-
 known obstacle to her plans, Iason
 fancies she is merely speaking of
 some sickness &c. which might happen
 to the children.

903. Hesyehus explains ἀρτίδα-
 κρὺς by εὐχερῆς πρὸς δάκρυον,
 the Schol. expl. ἀντὶ τοῦ προσφά-
 τως δακρύουσα. I prefer the gram-
 marian's expl. Herm. proposes to
 read ὡς ἀρτίδακρὺς. Hesyeh. expl.
 ἀρτίδακρ. by ταχέως sc. δακρύων.
 The word occurs in Aesch. Pers. 947.
 For the expression φόβου πλέα comp.
 263 sup.; Aesch. Prom. 695, πρὸ γέ
 στενάξει καὶ φόβου πλέα τις εἶ;
 Pers. 605.

904—5. χρόνῳ, "at last" after a
 long time. νεῖκ.—ἐξ., "in making

ἦψιν τέρειναν τήνδ' ἐπλησα δακρύνων.

905

XO. κάμοι κατ' ὅσων χλωρόν ὠρήθη δάκρυ·
καὶ μὴ προβαίῃ μεῖζον ἢ τὸ νῦν κακόν.

IA. αἰνῶ, γύναι, τάδ', οὐδ' ἐκεῖνα μέφομαι·
εἰκὸς γὰρ ὁργὰς θῆλυ ποιεῖσθαι γένος,
γάμους παρεμπολῶντος ἀλλοίους, πόσει.

910

ἀλλ' ἐς τὸ λῶον σὸν μεθέστηκεν κέαρ,
ἔγνωσ δὲ τὴν νικῶσαν ἀλλὰ τῷ χρόνῳ
βουλὴν· γυναικὸς ἔργα ταῦτα σῶφρονος.
ὑμῖν δὲ, παῖδες, οὐκ ἀφροντίστως πατήρ
πολλὴν ἔθηκε σὺν θεοῖς προμηθίαν·

915

οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας
τὰ πρῶτ' ἔσσεσθαι ξὺν κασιγνήτοις ἔτι.

up my quarrel with your father, I have filled my tender eyes with tears". ὦψιν is here put for ὄμματα. So *πρεσβεία* for *πρέσβεις*; *φυλακὴ* for *φύλακες*. *τήνδε* here means "meam", in 689 sup. = οὕτως.

906. *χλωρόν* properly meaning "greenish yellow", then came to mean "pale" and by metaphor "fresh". Liddell and Scott transl. *χλωρ. δάκ.*, "the delicate tear". I think "fresh" is more suitable. Comp. Hek. 129, τὸν Ἀχιλλεῖον τύμβον στεφανοῦν αἵματι χλωρῷ; Hel. 1189, χλωροῖς τε τέγγεις δάκρυσι σὴν παρηγίδα κλαίονσα. For τὸ νῦν Elms. prop. τὰ νῦν. Paley says it is a mixed constr. between μὴ προβαίῃ τὸ κακὸν μεῖζον ἢ νῦν and τὸ νῦν κακὸν μὴ προβαίῃ μεῖζον.

908. *τάδε*, "your present conduct" as opposed to *ἐκεῖνα*, "your former conduct". Generally the phrase *αἰνῶ τάδε* is used in declining or accepting with thanks an offer of kindness. For *ἐκεῖνα* meaning "your former acts", see Andr. 866, ὦ παῖ τὸ λίαν οὐτ' ἐκεῖν' ἐπήνεσα. ὁργὰς ποιεῖσθαι like *σιγὴν θήσκειν* 66 sup., is put for the simple verb. Comp. Orest. 1630, ὁργὴν Μενέλεω ποιοῦμενος. With *παρεμπ.* sc. *αὐτοῦ*, "when he seeks profit in" or simply "barters". Schol. *παρεμπ. ἀντὶ τοῦ ἀνουνόμενον*. τὸ *παρεμ-*

πολᾶν ἀντὶ τοῦ κερδαίνειν τίθεται. For the participle alone without its subject in the genit. absol. constr. see Plat. Parmenid. 137 C., ἐρώτα ὡς ἀποκρινόμενον. We should rather have expected the dative *παρεμπολῶντι* (which is the Aldine reading followed by Pors. and Elms.) to agree with πόσει. Paley however refers to Aesch. Suppl. 443.

911. "But your mind has changed to a better purpose." So Virgil. Aen. I, 281, consilia in melius referet. ἀλλὰ τῷ χρόνῳ, "even after a long season". Comp. Soph. Philokt. 1041, ἀλλ' ὦ — θεοὶ ἐσπόψιοι τίσασθ' — ἀλλὰ τῷ χρόνῳ ποτὲ ξύμπαντας αὐτούς.

914. For *ἡμῖν* the dat. com. Valek. on Phoen. 1475 has proposed *ὑμῶν* adopted by Pors. and Dind. οὐκ ἀφροντίστως is put by the figure called Litotes for σὺν πολλῇ φροντίδι, see on 135 sup. σὺν θεοῖς is said equivocally as the gods were not willing.

916—17. Perhaps parodied by Aristoph. Aves 114 sq., ὅτι πρῶτα μὲν ἦσθ' ἄνθρωπος, ὥσπερ νῶ ποτὲ. ἔτι = "hereafter". For τὰ πρῶτα meaning "the chief persons" see Orest. 1247, Μυκηνίδες ὧ φίλαι, τὰ πρῶτα κατὰ Πηλεργόν ἔδος Ἀργείων. κασιγνήτοις means the children Iason hopes to have

- ἀλλ' αὖξάνεσθε· τἄλλα δ' ἐξεργάζεται
 πατήρ τε καὶ θεῶν ὅσις ἐστὶν εὐμενής·
 ἴδοιμι δ' ὑμᾶς εὐτραφεῖς ἥβης τέλος 920
 μολόντας, ἐχθρῶν τῶν ἐμῶν ὑπερτέρους.
 αὕτη, τί χλωροῖς δακρύοις τέγγεις κόρας,
 στρέψασα λευκὴν ἔμπαλιν παρηίδα,
 κοῦκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγον;
 ΜΗ. οὐδέν· τέκνων τῶνδ' ἐννοουμένη πέρι. 925
 ΛΑ. θάρσει νῦν· εὖ γὰρ τῶνδ' ἐγὼ θήσω πέρι.
 ΜΗ. δράσω τάδ'· οὗτοι σοῖς ἀπιστήσω λόγοις·
 γυνὴ δὲ θῆλυ καπὶ δακρύοις ἔρπν.
 ΛΑ. τί δὴ, τάλαινα, τοῖσδ' ἐπιστένεις τέκνοις;
 ΜΗ. ἔτιζτον αὐτούς· ζῆν δ' ὅτ' ἐξηύχον τέκνα, 930
 εἰσῆλθέ μ' οἴκτος εἰ γενήσεται τάδε.

from his new wife, Glauke. ἐξεργάζεται in the present put for the future. Comp. Aesch. Agam. 126, χρόνῳ μὲν ἀργεῖ Πριάμου πόλιν ἄδ' ἐκλενθος.

920. "But may I behold you prosperously arriving at manhood." The Optat. expresses a wish. ἥβης τέλος is "the end of youth" i.e. manhood. ἐχθρῶν is the genit. of inferiority governed by ὑπερτέρους, see on 315 sup.

922. I read αὕτη from Reiske's conject. with Dind. and others. In Latin we would say "Heus tu", as in Terence Phorm. II, 3, 51, Eu. noster, recte. Heus tu, cave. From this we may surmise that the expression οὗτος in Eurip. is used in a rather comic, abrupt and colloquial style, as in Hek. 1127, οὗτος, τί πάσχεις; Alkest. 773, οὗτος, τί στυγνόν καὶ πεφροντικὸς βλέπεις. The Nomin. is here used for the Vocative, as in v. 61 sup. where see note. For χλωροῖς see on 906 sup. τέγγειν.—Words signifying "to moisten" or "make wet" are often used in the signification of "pouring out". Lobeck on Soph. Ajax 376 (p. 242) shows by examples that the verb τέγγειν properly means "to wet" as here, rather than "to pour out". See also Wunder on Trach. 848.

923. We have almost the same verse in 1148 inf. κοῦκ ἀσμένη δέχει λόγον is almost the same as δέχου μὴ πρὸς ἡδονὴν λόγον in 773 sup. where see note.

926. Elms. reads θήσομαι and quotes examples to prove that the middle θίσθαι was used in preference to the active θείαι. Still we have θήσω καλῶς in Hek. 875. ἐγὼ is here emphatic.

928. For the adjct. θῆλυ in the neuter gender applied to the femin. subst. γυνή see on 329 sup. Schol. ἐπὶ δακρύοις· ἔτοιμον εἰς δάκρυα. For the idea of the disposition of women see Andr. 92, θρήνοισι καὶ γόοισι καὶ δακρύμασιν πρὸς αἰθέρ' ἐκτενοῦμεν; Suppl. 84, ἐπίπορόν τι κατὰ γυναικας ἐς γόους πύφνκε πάθος; Aristot. Hist. Anim. IX, p. 922, E., διόπερ γυνὴ ἀνδρὸς ἐλεημονέστερον, καὶ ἀρίδακρυ μᾶλλον. For the form of expression Elms. quotes Danao Fragm. 324 (p. 362 Nauck.), ἴσως γὰρ ἀργόν, καπὶ τοῖς ἀργοῖς ἔρπν. where some read τοιοῦτοῖς. For τί δὴ τάλαινα Pors. reads τί δῆτα λίαν with inferior MSS.

931. εἰ γενήσ. τάδε, "Lest this should not happen". After notions of doubting and fearing εἰ is used in the sense of μὴ οὐ, "lest—not", see

ἀλλ' ὦνπερ οὔνεκ' εἰς ἐμοὺς ἦκεις λόγους,
τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι.
ἐπεὶ τυράννοις γῆς μ' ἀποστεῖλαι δοκεῖ,
καί μοι τὰδ' ἐστὶ λῶστα, γινώσκω καλῶς, 935
μήτ' ἐμποδὼν σοὶ μήτε κοιράνοις χθονὸς
ναίειν, δοκᾷ γὰρ δυσμενῆς εἶναι δόμοις,
ἡμεῖς μὲν ἐκ γῆς τῆσδ' ἀπαίρομεν φρυγῇ,
παῖδες δ' ὅπως ἂν ἐκτραφῶσι σῇ χειρὶ,
αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα. 940

ΙΑ. οὐκ οἶδ' ἂν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή.

ΜΗ. σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρὸς
γυναῖκα παῖδας τήνδε μὴ φεύγειν χθόνα.

ΙΑ. μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἐγὰ,
εἴπερ γυναικῶν ἐστὶ τῶν ἄλλων μία. 945

ΜΗ. ξυλλήψομαι δὲ τοῦδ' εἰ σοὶ καὶ γὰρ πόνου·
πέμψω γὰρ αὐτῇ δῶρ', ἃ καλλιστεύεται
τῶν νῦν ἐν ἀνδρώποισιν, οἶδ' ἐγὼ, πολὺ,
λεπτὸν τε πέπλον καὶ πλόκον χρυσήλατον,

note on 184 sup. ἐμοὺς is here put for ἐμοί. So σὸς πόθος = "regret for you". Comp. Alkest. 336, οἶσω δὲ πένθος οὐκ ἐτήσιον τὸ σόν.

933. Verbs of remembering govern a genit. but also frequently an accus. τὰ μὲν "part", τὰ δὲ "the rest".

938. ἀπαίρ. is put for the future in the same way as in 918 sup. where see note. Elms. prop. the future ἀπαροῦμεν itself, while Paley expl. ἀπαίρ. by ἀπαίρειν θέλομεν ἔτοιμοι ἐσμέν.

941. The order of constr. is οὐκ οἶδ' εἰ πείσαιμ' ἂν. In some constrs. especially οὐκ οἶδ' εἰ with the Optat., the particle ἂν is transposed from its proper verb the Optat. in the dependent clause to the verb in the principal clause. Comp. Alkest. 48, λαβὼν ἔθ', οὐ γὰρ οἶδ' ἂν εἰ πείσαιμι σε· οὐκ οἶδ' ἂν εἰ πείσαιμι = φόβος εἰ πείσω, "I am afraid I shall not".

942. "Do you then bid your wife entreat her father." ἀλλὰ here means "then". Comp. Herakl. 565, σὺ δ' ἀλλὰ τοῦδε χοῆζε. The genit. πα-

τρὸς is rather irregular. πατ. αἰτεῖσθ. "to request from her father". See 1154 inf.; and the passage from the Herakl. quoted above. Brunck has taken offence at the repetition of τήνδε—χθόνα, so close after 940. But compare Phœn. 478 with 486.

944. γε here adds something to the wish or statement of the previous speaker, as in 818 sup. "Certainly, and moreover (γε) I think I shall persuade her, if she is one of other women" i.e. if she is like others. The Schol. rightly expl. εἴπερ—μία by εἴπερ (ὥσπερ ἄλλους) φίλανδρός ἐστι.

947. "And I will send her presents which are by far the most beautiful of any now among mortals." Schol. ἅπερ προτιμᾶται καὶ ἀλλιστα νομίζεται, τὸ δὲ πολὺ πρὸς τὸ καλλιστεύεται. ἢ πολὺ ἀντὶ τοῦ πάνυ i.e. οἶδ' ἐγὼ πάνυ. Comp. Hipp. 1009, πότερα τὸ τῆσδε σώμ' ἐκαλλιστεύετο πασῶν γυναικῶν.—λεπτὸν τε—. This verse occurs also in 786 sup., where see note. I have put a comma after χρυσήλ. thus παῖδ.

παῖδας φέροντας. ἀλλ' ὅσον τάχος χρεὼν 950
κόσμον κομίζειν δεῦρο προσπόλων τινά.

εἰδαιμονήσει δ' οὐχ ἔν, ἀλλὰ μυρία,
ἀνδρὸς τ' ἀρίστου σοῦ τυχοῦς' ὁμεννέτον,
κεκτημένη τε κόσμον ὃν ποθ' Ἥλιος 955
πατρὸς πατὴρ δίδωσιν ἐκγόνοισιν οἷς.
λάζυσθε φερὰς τάσδε, παῖδες, ἐς χέρας,
καὶ τῇ τυράνῃ μακαρία νέμῃη δότι
φέροντες· οὗτοι δῶρα μεμπτά δέξεται.

ΙΛ. τί δ', ὦ ματαία, τῶνδε σὰς κενοῖς χέρας;
δοκεῖς σπανίζειν δῶμα βασιλῆιον πέπλων, 960
δοκεῖς δὲ χρυσοῦ; σῶζε, μὴ δίδου, τάδε.
εἴπερ γὰρ ἡμᾶς ἀξιῷ λόγον τινὸς
γυνή, προθήσει χρημάτων, σάφ' οἶδ' ἐγώ.

ΜΗ. μὴ μοι σὺ· πεῖθαι δῶρα καὶ θεοὺς λόγος· 965
χρυσὸς δὲ κρείσσων μυρίων λόγων βροτοῖς.

φέρ. is "my children carrying them." In v. 951 there is a kind of alliteration in κόσμον κομίζειν. See on 274 sup.

952. I need scarcely remark that μυρίος meaning literally "ten thousand" has acquired a secondary sense of "innumerable". And yet grammarians hold that the form μύριος is "ten thousand" but μυρίος "innumerable". Comp. Phoen. 579, πῶς Ἀργος ἤξει, μυρίουσιν λιπὼν νεκρούς. So in Latin we have "amatorem et trecentae Pirithoum cohibent catenae" in Hor. Carm. III, 4. 80. In ἀρίστου ἀνδρὸς there is a bitter, if covert, irony. See 510 sup.

955. Ἥλ. πατρ. παρ. See note on 405 sup. So also 1321 inf. Paley cleverly remarks that the garment was "in a sense a "sun robe", like the one sent by Deianira to Herakles which, though smeared with phosphorus, derived its efficacy from being exposed to the sun." We should remark the use of the present δίδωσι to express a past action. So in Virgil. Aen. IX, 266, cratera antiquum (se dabo tibi) quem dat Sidonia Dido. For the use of οἷς for ἐοῖς "suis"

see Hel. 1124, τάλαιναν ὃν ἀλόχων κείραντες ἔθειραν, where however some read τῶν.

958. μεμπτά as the Schol. acutely remarks is used with a *double entendre*. To Iason it means "not to be despised" for their beauty, but to Medea "not to be despised" for their efficacy implying that the gifts will kill Glauke.

960. πέπλ. is the genit. of *want*, governed by σπανίζ. Somewhat similarly Klytemnestra speaks in Aesch. Agam. 961—62, οἴκοις δ' ὑπάρχει τῶνδε σὺν θεοῖς, ἄναξ, ἔχειν πέυσθαι δ' οὐκ ἐπίσταται δόμος.

963. προθ. χρημ., "she will prefer me to money". For σάφ' οἶδ' ἐγώ comp. 1066 inf.; Aesch. Suppl. 740.

964 sq. With μὴ μοι σὺ supply ταῦτα εἴπης. For the sentiment in πείθειν—λόγ. comp. a verse found in Plat. Repub. III, p. 390. E, δῶρα θεοῦς πείθει δῶρ' αἰδοίους βασιλῆας; Ovid. Ars Amor. III, 653, munera, crede mihi, capiunt hominesque deosque. Placatur donis Jupiter ipso datis. λόγων is the genit. of comparison, governed by the compar. κρείσ.

κείνης ὁ δαίμων, κείνα νῦν αὖξει θεὸς,
 νέα τεραννεῖ· τῶν δ' ἐμῶν παίδων φυχὰς
 ψυχῆς ἂν ἀλλαξαίμεθ', οὐ χρυσοῦ μόνον.
 ἀλλ', ὦ τέκν', εἰσελθόντε πλουσίους δόμους
 πατρὸς νέαν γυναικα, δεσπότην τ' ἐμὴν, 970
 ἱκετεύετε, ἔξαιτεῖσθε μὴ φεύγειν χθόνα,
 κόσμον διδόντες· τοῦδε γὰρ μάλιστα δεῖ,
 εἰς χεῖρ' ἐκείνην δῶρα δέξασθαι τάδε.
 ἔθ' ὥς τάχιστα· μητρὶ δ' ὦν ἐρεῖ τυχεῖν
 εὐάγγελοι γένοισθε πράξαντες καλῶς. 975

XO. νῦν ἐλπίδες οὐκέτι μοι παίδων ζῴας,
 οὐκέτι· στείχουσι γὰρ ἐς φόνον ἤδη.
 δέξεται νύμφα χρυσέων ἀναδεσμῶν
 δέξεται δίστανος ἅταν· 979
 ξανθᾶ δ' ἀμφὶ κόμα θήσει τὸν Ἄϊδα κόσμον ἐν
 χεροῖν λαβοῦσα.

966. Paley well transl. "hers is the luck". The Schol. expl. ἀντὶ τοῦ ἡ εὐδαιμονία τουτέστιν ἐκείνη καιρὸς εὐδαιμονεῖν. For κείνα I propose κείνο referring to δαίμων which is not unusual. Thus "Hers is the luck, and the Deity is now increasing that luck". We may compare Davus' complaint in Ter. Phorm. I, 1, 7, ii qui minus habent, ut semper aliquid addant divitioribus.

968. The constr. of ἀλλάσσειν is τί τινος, "to receive something in exchange for something". So here ἀλλάσσειν. φυχ. ψυχῆς. One might have expected the contrary of "flight", viz. "permission to remain", here, as Schaefer has rightly observed.

969 sq. The names of Medea's children were Pheres and Mermerus according to Apoll. I, 9. 28. I have retained δεσπ. τ. ἐμὴν as the words occur in 17 sup., and I hesitate to recognize the truth of a rule which involves the alteration of numerous passages, as would be necessary if I read δεσπ. δ' ἐμὴν with Elms. Others δεσπ. γ. ἐμ.

971. For φεύγειν some read φυγεῖν, so as to keep an iambic in the fifth foot of the Senarius. But although in this foot the forms θα-

νεῖν, παθεῖν &c. are more usual, still we also find θνήσκειν, πάσχειν &c.

974. The genit. ὧν is governed by τυχεῖν as usual. The words πράξαντες καλῶς are in a parenthesis, and are said in much the same way as we would say "God speed you".

976. I read ζῴας, the common form is ζωᾶς. The short form occurs in Eurip. frequently but only in Herakl. Fur. 664 of all the places where it occurs in a Chorus does the metre permit ζωᾶς. The words στεῖχ. ἤδη would seem to indicate that the Chorus thought Medea would destroy her children by placing the poisoned garments in their hands or else that when Glauke was killed they would be seized and sacrificed.

978. "The bride will receive, she wretched will receive the mischievous golden head-dress." Hesych. ἀναδέσμη· μίτρα, ἀνάδημα. οἱ δὲ εἶδος κόσμον ἐπὶ κεφαλῆς. Comp. Hipp. 83, χρυσείας κόμης ἀνάδημα δέξαι χερσὶς εὐσεβοῦς ἄπο.

980 sq. κόμα is the local dat. governed by ἀμφι. τὸν Ἄϊδα κόσμον, "the destructive ornaments". We have a parallel in Bacch. 1157, ὃς τὰν θηλυγενῆ στολὰν νάρθηκά τε, πι-

πέισσι χάρις ἀμβρόσιός τ' ἀνὰ πέπλον
χρυσότευκτόν τε στέφανον περιθέσθαι·
νερτέροις δ' ἤδη πάρα νυμφοζομήσει. 985

τοῖον εἰς ἔρκος πεσεῖται,
καὶ μοῖραν θανάτου σπείσει δύστιανος· οἷα δ' ἔϊεν
ὑπεκδραμεῖται. 989

σὺ δ', ὦ τάλαν, ὃ καλόννυμφε κηδεμὼν τυράννων,
παισὶν οὐ κατειδὼς
ὀλεθρον βιοτῇ προσάγεις, ἀλόχῳ τε σῇ στυγερόν
θάνατον.

δύστανε, μοῖρας ὅσον παροίχει. 995
μειαστένομαι δὲ σὸν ἄλγος, ὃ τάλαινα παίδων

στὸν Ἄιδαν, ἔλαβεν εὐθυρσον. A recent editor of this play (the Bacchae) has conjectured ἐπακτόν (which he also reads) for πιστόν. Respecting the metrical agreement of this and the next verse with the corresponding one in the antistrophe see on 988 inf. The Schol. remarks θῆσει τὸν Ἄιδα· θάνατον, φησί, μᾶλλον περιθῆσεται ἢ κόσμον.

983. Elms. has corrected πέπλον. For χρυσεότ. he proposed χρυσότευκτον, which succeeding editors have admitted. The reading of the MSS. is clearly wrong, for the beauty of the garment would not induce her to put on the chaplet. νυμφοκομ., "she will adorn herself as a bride". Schol. ἀντὶ τοῦ νυμφευθήσεται. But comp. Soph. Antig. 654, 816.

986. ἔρκος, "mesh". Hesych. ἔρκεσι· δικτύοις. Comp. Soph. Elekt. 837, οἶδα γὰρ ἄνακτ' Ἀμφιάρεων χρυσοδέτοις ἔρκεσι κρυφθέντα γυναικῶν. For προσλήψ. which Kirch. marks as spurious I have conjectured and admitted σπένδει, while in v. 981 sup. I have omitted αὐτὰ. In that verse most MSS. give αὐτὰ χερσίν. Dind. reads αὐτὰ ἐν χερσίν, the Aldine ed. ταῖν χερσίν. Bothe has αἰν λαβοῦσ' ἐν χερσίν, Pors. αὐτὰ γ' ἐν χερσίν. With my reading the passages thus correspond:

ξανθῇ δ' ἀμφὶ κόμα θῆσει τὸν
Ἄιδα κόσμον ἐν

χερσίν λαβοῦσα,

καὶ μοῖραν θανάτου σπένδει
δύστιανος, οὐκ δ' αἶταν
ὑπεκδραμεῖται.

For μοῖρ. θαν. see 861 sup. and for σπένδει μοῖραν θανάτου see on 152 sup. Pors. proposed ὑπεκδραμεῖται for ὑπερφεύξεται which does not suit the metre, which has been approved by Elms. Hesych. ὑπεκδραμῶ· φεύγω.

990 sq. κηδεμὼν is for κηδεστῆς. Schol. παρὰ τὸ κῆδος. ἀντὶ τοῦ γαμβρέ. The Schol. well expl. ὀλεθρον βιοτῇ (for which some read ὀλέθριον βιοτῶν) by ὀλεθρον τῇ βιοτῇ τῶν παίδων. Herm. construes παισὶν οὐ κατειδὼς ὀλέθριον βιοτῶν, προσάγεις ἀλόχῳ τε σῇ στυγ. θάνατ. Transl. "But you o wretched one &c. who not knowing art bringing destruction on the life of your children and to your spouse a hateful death, wretched one, how much have you fallen from your former prosperity." μοῖρ. ὅς. παροίχ. Bothe renders "quam fortuna exedisti". Herm. punctuates δύστ. μοῖρ., ὅσον παροίχ., so παροίχ. will = ὁλῶλα as in Aesch. Suppl. 738; comp. ibid. 452, ἡ κάτα νείκους τοῦδ' ἐγὼ παροίχομαι. With the present passage "How art thou fallen from thy high estate" comp. Script. Isaiah cap. XIV, v. 12; Milton Samson Agonist. v. 164.

996. I think μεταστένομαι means "I lament too late" i.e. when there

μᾶτερ, ἃ φρονεύσεις
τέκνα νυμφιδίων ξυκεν λεχέων, ἃ σοι προλιπὼν
ἀνόμως 999, 1000

ἄλλα ξυνοικεῖ πόσις ξυνένω.

ΠΑ. δέσποιν', ἀφείνται παῖδες οἶδε σοὶ φυχῆς,
καὶ δῶρα νύμφη βασιλῆς ἀσμένη χερσὶν
ἐδέξατ'· εἰρήνη δὲ τάκεῖθεν τέκνοισ.

ΜΗ. ἔα.

ΠΑ. τί συγχυθεῖς' ἔστηκας ἥνικ' εὐτυχεῖς; 1005
[τί σὴν ἔτρεψας ἔμπαλιν παρηίδα,
κοῦκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγον;]

ΜΗ. αἰαῖ.

ΠΑ. τάδ' οὐ ξυνωδὰ τοῖσιν ἐξηγγεμένοις.

ΜΗ. αἰαῖ μάλ' αὖθις. ΠΑ. μὼν τιν' ἀγγέλλων τύχην
οὐκ οἶδα, δόξης δ' ἐσφάλην εὐαγγέλου; 1010

ΜΗ. ἡγγειλας οἷ' ἡγγειλας· οὐ σὲ μέμφομαι.

ΠΑ. τί δαὶ κατηφεῖς ὅμμα καὶ δακρυροοεῖς;

ΜΗ. πολλή μ' ἀνάγκη, πρέσβυ· ταῦτα γὰρ θεοὶ
κἀγὼ κακῶς φρονοῦσ' ἐμηχανησάμην.

is no prospect of averting the cause of the lament. Elms. expl. "simul gemo" and refers to Hek. 214 where however μετακλαίωμαι has the same meaning as μεταστέν. here. So μεταλγεῖν Aesch. Suppl. 405. For ἃ in v. 997 Paley proposes εἰ.

1006—7. These lines are omitted by Pors. and Elms., bracketed by Dind. and Paley, Klotz defends them as he usually does verses suspected by others but they occur at v. 923—24 sup. and here as Pierson well remarked the proper word is στρέφειν "to twist" "torquere" and not τρέπειν which rather means "to turn aside" "vertere".—τάδ' οὐ—"These sighs are not in harmony with the intelligence you have received".

1010. For the genit. after σφάλλω &c. see 498 sup. The expression δόξης εὐαγγέλου is put for δόξης ἀγαθῆς ἀγγελίας. So νέα φροντίς 48 sup.

1011. ἡγγ. οἷ' ἡγγ. This formula is used to signify the speaker's dislike to enter into further details, or to discuss the matter further. See

note on 889 sup.

1012. "Why then do you cast down your eyes and weep floods of tears." I read τί δαὶ with Kirch., Klotz and Paley. Porson will not admit the use of δαὶ in tragic writers. But comp. Elekt. 244, φεῦ φεῦ, τί δαὶ σὺ σὺ κασιγνήτω δοκεῖς, where Robinson proposes τί δ' αὖ σὺ; Hek. 1256, ἀλγεῖς; τί δαί με; παιδὸς οὐκ ἀλγεῖν δοκεῖς; where Pors. reads τί δ' ἡμᾶς (scil. παθεῖν). In Soph. Antig. 318 Wex reads δαί, but Wunder and others δέ, so also Ellendt (Lex. Soph. v. δαί) who adds "δαί autem a tragicis abire jubemus, pronis in errorem librariis αἰ et ε miscentibus assignantes". τί δαί here as elsewhere appears to denote astonishment.

1013. "Strong necessity compels me (to weep), old man." The full constr. is πολλή ἀνάγκη ἐστὶ με δακρύειν. Comp. Alkest. 378, πολλή μ' ἀνάγκη σοῦ γ' ἀπεστειρημένοις. We should remark the use of a sing. verb with θεοὶ which is explained by κἀγὼ.

Π.Α. θάρσει· κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι. 1015

ΜΗ. ἄλλους κατάξω πρόσθεν ἢ τάλαιν' ἐγώ.

Π.Α. οὔτοι μόνη σὺ σῶν ἀπεξύγης τέκνων.
κούφως φέρειν χορὴ θνητὸν ὄντα συμφοράς.

ΜΗ. δράσω τὰδ'· ἀλλὰ βαῖτε δωμάτων ἔσω,
καὶ παισὶ πόρσυν' οἷα χορὴ κατ' ἡμέραν. 1020

ὦ τέκνα τέκνα, σφῶν μὲν ἔστι δὲ πόλις
καὶ δῶμ', ἐν ᾧ λιπόντες ἀθλίαν ἐμὲ
οἰκίσειτ' αἰεὶ μητρὸς ἐστερημένοι·

ἐγὼ δ' ἐς ἄλλην γαῖαν εἶμι δὴ φυγὰς,
πρὶν σφῶν ὄνασθαι κάπιδεῖν εὐδαίμονας, 1025
πρὶν λέκτρα καὶ γυναῖκα καὶ γαμηλίους
εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν.

1015. "Take courage, you also shall return yet through (i.e. by means of) your children." Porson has admirably corrected the vulgate *κατατίεις τοι*. Perhaps of all his emendations this is the best. Still Klotz refuses even to consider this admirable correction as equal to that of Musgrave—*κατάξῃ*, whereas Porson has adhered much closer to the reading of the MSS. Moreover *κατάξω* in the next verse must have referred to some word like *κατείναι* in this, and so *κατατίεις* cannot be correct. Again, no mistake is commoner with transcribers than the insertion of *ρ* in words like this. Lastly *κατέρχομαι* (fut. *κάτειμι*) is often used like *κατείναι* to signify a return from exile, and the present tense with *ἔτι* is rather inconvenient. A recent editor of Lucretius (Mr. Munro) speaks of this conjecture as "that much praised 'palmaria emendatio'." The force of *τοι* is "mark me". Medea uses *κατάξω* in a double sense, *she* means "will send to their grave" the *Παῖδ.* thinks *she* means "to send to Iason".

1017. A common kind of consolation among the ancients and perhaps to some extent among ourselves. "You have not alone been deprived of your children." Comp. Alkest. 417. οὐ γὰρ τι πρῶτος οὐδὲ λείσθιος βροτῶν γυναικὸς ἐσθλῆς ἡμπλακες; Hel. 464, πολλοὶ κακῶς πράσσουσιν, οὐ σὺ δὴ μόνος.

1021. *δὴ* is here used ironically "apparently". Comp. Thuk. VI, 80, τοὺς Ἀθηναίους φίλους δὴ ὄντας μὴ εἶσαι ἀμαρτεῖν; Xen. Hell. V, 4. 6, εἰσῆγαγε τὰς ἑταιρίδας δὴ. *δὴθεν* is more usual in this sense—*καὶ δῶμ.—ἐμὲ*. Schol. λέγει δὲ ἀσήμεως τὸν Ἀἰδον· καὶ πάντα τὰ ἐξῆς ἀνιγματοδῶς ὀμιλεῖ, ὑπὲρ τοῦ μὴ αἰσθῆσθαι τὸν παιδαγωγόν. *λιπόντες ἐμὲ* is put for *ἐμοῦ λελειμμένοι*.

1024. *ἐγὼ* is emphatic "I, if no one else, must go, it seems". Comp. Herakl. 573, χάρις προσειποῦσ' ὕστατον πρόσφθιγμα δὴ. *σφῶν* is the regular genit. after ὄνασθαι. See Alkest. 334, ἄλλος δὲ παῖδων. τῶνδ' ὄνησιν εὐχομαι θεοῖς γενέσθαι σοῦ γὰρ οὐκ ὀνήμεθα.

1026. There seems to be a kind of pleonasm in *λέκτρα—γαμηλίους εὐνὰς*, as in 435 sup.; Alkest. 925, λευκῶν τε πέπλων μέλανες στολμοὶ πέμπουσί μ' ἔσω λέκτρων κοίτας ἐς ἐρήμους. Hesych. expl. ἀγῆλαι by σεμνῦναι, ἀναθεῖναι, κοσμησαι. The latter is the right expl. Comp. Arist. Pax 399, καὶ σε θυσίαςιν ἱεραῖσι—ἀγαλοῦμεν ἡμεῖς αἰεὶ. For πρὶν λέκτρα—ἀνασχεθεῖν comp. 887 sup. and note; Seneca Phæn. 505 sq., non te duxit in thalamos parens comitata primos nec sua festas manu ornavit aedes nec sua laetas faces vitta revinxit.

ὦ δυστάλαινα τῆς ἐμῆς ἀνθαδίας.
 ἄλλως ἄρ' ὑμᾶς, ὦ τέκν', ἐξεθρεψάμην,
 ἄλλως δ' ἐμόχθουν καὶ κατεξάνθην πόνοις, 1030
 στερρὰς ἐνεγκοῦς' ἐν τόκοις ἀλγηδόνας.
 ἦ μὴν ποθ' ἡ δύστηνος εἶχον ἐλπίδας
 πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμέ
 καὶ κατθανοῦσαν χερσὶν εὖ περιστελεῖν,
 ζήλωτὸν ἀνθρώποισι· νῦν δ' ὄλωλε δὴ 1035
 γλυκεῖα φροντίς. σφῶν γὰρ ἐστερημένη
 λυπρὸν διάξω βίοντον ἀλγεινόν τ' ἐμοί.
 ὑμεῖς δὲ μητέρ' οὐκέτ' ὄμμασιν φίλοις
 ὄψεσθ', ἐς ἄλλο σχῆμ' ἀποστάντες βίου.
 φρεῦ φρεῦ· τί προσδέξεσθ' ἐμ' ὄμμασιν, τέκνα; 1040

1029. ἄλλως means "in vain" and = μάτην. We have μάτην ἄρα in 1262 inf.; Alkest. 669; Troad. 820. For ἄλλως comp. Hipp. 301, γυναῖκες, ἄλλως τοῦσδε μοχθοῦμεν πόνοισι. The primary meaning is "in a way different from what is expected". See Shilleto's note on Demos. De Fals. Leg. §. 27, see also §. 201; Arnold on Thuk. I, 109. So also the Latin "ultro". See the singular use of the word in Livy. I, 5. 2, and compare Terence Phorm. V. 2. 4. ἄρα is often used with the imperfect or sometimes with the aorist as here, with the sense of discovering some fact for the first time. Paley transl. "It was to no purpose then, it seems, that I reared you". There appears to be a kind of πρότερον ὕστερον (our "cart before the horse") in ἐξεθρεψάμην followed by ἐμόχθ.—κατεξ. πόν.—στερ. ἐνεγκ. ἐν τόκ. ἀλγ. Comp. Elekt. 969, πῶς γὰρ κτάνω νιν, ἦ μ' ἐθρεψε κἄτεκεν; Hek. 762, τοῦτόν ποτ' ἔτεκον κἄφερον ζώνης ὕπο. I may remark that καταξάινειν lit. means "to card wool". Comp. Phœn. 1145.

1032. ἦ μὴν. A formula of emphatic declaration, "assuredly", used to foreshadow some impending event and generally with a future tense. Comp. Alkest. 64; Iph. Aul. 475. Transl. "Assuredly I wretched at one

time had many hopes in you, that you would both cherish me in my old age and when dead carefully lay me out with your hands" i.e. cover my body with a cloak. Comp. Alkest. 662, τοιγὰρ φυτεύων παῖδας οὐκέτ' ἂν φθάνοις, οἳ γηροβοσκήσουσι καὶ θανόντα σε περιστέλοῦσι καὶ προθήσονται νεκρόν. For περιστέλλειν meaning "to lay out" or "dress for burial", comp. Soph. Antig. 903, νῦν δὲ Πολύνεικες τὸ σὸν δέμας περιστέλλουσα τοιάδ' ἄρνυμαι; Orest. 1066, καὶ κατθανόντοιν εὖ περιστείλον δέμας. ζήλωτ. refers to περιστ. It is the accus. in appos. not to the whole sentence but to the latter part. δὴ = "as it seems" so 1024 sup. We have the same expression γλυκεῖα φροντίς in Aiol. Fragm. 34 (p. 296 Nauck), γλυκεῖα γὰρ μοι φροντίς οὐδαμῇ βίου.

1036. "For deprived of you I shall pass a life bitter and mournful to me."—ἀποστάντες βίου. Schol. ἄλλου βίου λέγει τοῦ κατὰ τὸν Ἀιδὸν ὡς καὶ αὐτοῖς κατοικοῦμένοις οὐδ' ἑνὸς ἐτέρας πολιτείας. Matth. transl. "in aliud vitae genus priore relicto transgressi". The words are spoken with an ambiguous meaning. Comp. Ion 1067, εἰς ἄλλας βίοντος κάτεισι μορφάς, quoted by Paley.

τί προσγελάτε τὸν πανίστατον γέλων;
αἰᾶ· τί δράσω; καρδία γὰρ οἴχεται,
γυναῖκες, ἥμμα φαιδρὸν ὡς εἶδον τέκνων.
οὐκ ἂν δυναίμην· χαιρέτω βουλευμάτα
τὰ πρόσθεν· ἄξω παιδας ἐκ γαίας ἐμούς. 1045
τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς
λυποῦσαν αὐτὴν δις τόσα κτᾶσθαι κακά;
οὐ δῆτ' ἔγωγε· χαιρέτω βουλευμάτα.
καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῖν
ἐχθροὺς μεθεῖσα τοὺς ἐμούς ἀζημίους; 1050

1041. γέλων is of course the accus. sing. like κάλων in 770 sup. For προσγέλ. γέλ. comp. Bacch. 1261: ἀλγήσει' ἄλγος δεινόν. In v. 1020 —24 we have ἔθ', ὃ βάκχε τὸν θηραγρέταν βακχᾶν γελῶντι προσώπῳ περιέβαλε βρόχον ἐπὶ θανάσιμον ἀγέλαν πεσόντα τὰν μαινώδων. After ὃ βάκχε a recent editor has proposed to insert θῆρ which he supposes to have fallen out. He also considers γελ. προσ. to be a gloss. He reads ἔθ', ὃ βάκχε θῆρ, θηραγρέτα βακχᾶν. I now propose to read the passage thus

ἴθ', ὦ βάκχε τὸν θηραγρίταν
 καὶ γελῶν περίβαλε βροχὸν ἐπὶ
 θανάσι-
 μον ἄγελαν πτόνonta τὰν μαινάδων.
 —καρδία γὰρ οἴχεται. "For my cou-
 rage fails me." For καρδία see Soph.
 Antig. 88, θερμὴν ἐπὶ ψυχοῖσι
 καρδίαν ἔχεις. So "mens" in La-
 tin. ὅμμα —τέκν. "When I look
 upon the cheerful (or even "smiling"
 countenances of my children." Comp.
 Soph. Œd. Kol. 319. παιδρὰ σάι-
 νει με. We have παιδρωπὸν ὅμ-
 μα, "a fawning countenance" in
 Orest. 894.

1044. οὐκ ἂν δυν. "I am not able on any account." Such appears to be the force of ἂν with the Optat. in a negative sentence. Comp. Aesch. Eum. 552, πανώλεθρος δ' οὐ ποτ' ἂν γένοιτο. For χαίροτο two MSS. have ἴσθροτο, and I would almost feel inclined to adopt the change, see 114 sup.

1046. τί δέῃ με. Medea here seems

for a moment the folly and uselessness of hurting her husband at such an expense to herself. The Schol. remarks $\theta\alpha\nu\mu\acute{\alpha}\sigma\alpha\iota$ δὲ ἐστὶ τὸν ὑπερβάλλοντα θυμὸν διὰ ἔχει κατὰ τοῦ ἴσσανος ἢ Μήδων ὅτι καίπερ προσδοκῶσα μισθόνως λυπηθῆσθαι, ὁμως ὑπὲρ τοῦ λυπηῖσθαι τὸν ἴσσανα, αἰεῖται τοῦτους φρονεῖν. We have δις τόσον τέρωφειας in 1134 inf. With $\omega\upsilon$ δητ. ἔγ. supply δις τόσα κτήσεται κακά.

1049. τί πάσχω, "what is the matter with me". Comp. Hek. 1127, οὗτος, τί πάσχεις: Soph. Oed. Kol. 216 where see Wunder. We have the expression γέλωτ. ὀφλαιν in 403 sup. In this passage we get an insight into the workings of the Grecian mind. For any one who was wronged, and endured that wrong in silence and apathy, or who could not inflict an equal injury in return was despised and scoffed at, as being *φράυλην κασθενῇ καὶ ἡσυχαίαν* to quote Medea's own words in 807—8 up. Comp. 797 sup. The Greek character was naturally revengeful and unforgiving and it is said to be so still. But with the ancient Greeks revenge was looked upon as a duty and a virtue, a positive obligation to a moral law. We may compare the Corsican and Italian *vendetta*, a quarrel continued for long ages between two families. With the Greeks it was folly to be merciful or to forego revenge. Comp. Herakl. 881—82, παρ' ἡμῖν μὲν γὰρ οὐ σοφὸν τοῖδε ἐχθροὺς λαβόντα μὴν ἀποτίσασθαι δίκην.

τολμητέον τάδ'. ἀλλὰ τῆς ἐμῆς κάκῃς,
τὸ καὶ προσέσθαι μαλθακοὺς λόγους φρενός.
χωρεῖτε, παῖδες, εἰς δόμους· ὅτῳ δὲ μὴ
θέμις παρῆναι τοῖς ἐμοῖσι θύμασιν,
αὐτῷ μελήσει· χεῖρα δ' οὐ διαφθερῶ.
ᾧ ᾧ.

1055

μὴ δῆτα, θυμὲ, μὴ σύ γ' ἐργάσῃ τάδε·
ἔασον αὐτοὺς, ᾧ τάλαν, φρεῖσαι τέκνων·
ἐκεῖ μεθ' ἡμῶν ζῶντες εὐφρανοῦσί σε.

1051. The genit. may here be explained as 1) the genit. of wonder or 2) as governed by οἶμοι suppressed "alas me for my cowardice". Wonder is expressed in two ways 1) by the genit. as here, 2) by the infin. generally with σὲ as Arist. Nub. 267, τὸ δὲ μὴδὲ κυνὴν οἰκοθῆν ἐλθεῖν ἐμὲ τὸν κακοδαίμον' ἔχοντα. Both constructions are combined here, with which comp. Alkest. 832, ἀλλὰ σοὺ τὸ μὴ φράσαι, "but to think of your not telling me". So here "But to think of my cowardice that I should even have let slip soft words from my heart." On the whole passage see Addenda. I read φρενός with Klotz, only one good MS. has φρενί. With τὸ καὶ προσέσθαι comp. Hel. 747, τὸ καὶ δοκεῖν. Elms. says προέσθαι, "neque suggerere neque proferre significat, sed projicere, perdere quo sensu ἀναλωσάαι usurpat noster v. 319, ῥίψαι v. 1371." Which expl. is I think wrong, though L. and S. follow it. The student should remark κάκη a substantive. Hesych. κακή· πελία· ἢ κακία, ἀλλὰ τῆς ἐμῆς κάκῃς. κακουχίας. Elms. expl. the constr. to be (reading φρενός, he has φρενί) ἀλλὰ τῆς ἐμῆς κάκῃς φρενός ἐστι τὸ καὶ προ. μαλθ. λογ. Bothe has "φρενί—mente, deliberatione, molles orationes projicere deliberando". For προσέσθαι with gen. see Hipp. 123, ὅταν παγὰν προείσῃ κορημῶν. 1053 sq. "But for whomsoever it is not lawful to be present at my sacrifice, let him look to himself, for I shall not alter my action." Schol. ὅτῳ δὲ φρεῖν οὐκ εὐσεβὲς φαίνεται παρῆναι τῷ φόνῳ τοῦτῳ (τούτων;) καὶ δέχε-

σθαι τοιαύταις θυσίαις (τοιαύτας θυσίας?) οὗτος ἀπίτω. τῷ δὲ αὐτῷ μελήσει συναπτεῖον τὸ μὴ παρῆναι. Iason is meant, and the reference is to the custom of the family standing round the altar at a sacrifice, and also to the formula warning off persons guilty of crimes &c. and strangers. Comp. Aesch. Agam. 1038, ἐπεὶ σ' ἐθήκε κοινωνὸν εἶναι χερνίβων, πολλῶν μετὰ δούλων σταθεῖσαν κτησίον βωμοῦ πέλας; Arist. Pax 970, οὐ γὰρ οἵτινες ἡμῶν καταχτόντων ὕδωρ τοσουτονί ἐς τανὺ τὸ τοῦθ' ἐστὶς ἰόντες χωρίον.

1055. By αὐτῷ μελήσει Medea means "If Iason wishes to come and see me kill *our* children he can do" perhaps a threat is also implied. χεῖρα δ' οὐ διαφθερῶ. "I will not alter my determination" lit. "I will not spoil my hand". The passage is well illustrated by Kreon's words 348—49 sup. ἥκιστα τοῦμὸν λῆμ' ἔφον τυραννικόν, αἰδούμενος δὲ πολλὰ δὴ διεφθορα, where see note. Comp. Hek. 598, ὁ δὲ ἐσθλὸς ἐσθλός, οὐδὲ συμφορᾶς ὕπο φύσιν διεφθειρ'; Aesch. Agam. 932, γνώμην μὲν ἴσθι μὴ διαφθεροῦντ' ἐμέ. The expression ᾧ ᾧ is *extra versum*. It is often used to deprecate the closing of a subject, comp. Hel. 445, ᾧ μὴ προσεῖλει χεῖρα. μὴ σύ γε is a formula of strong deprecation. See Alkest. 308; Phoen. 532; 336 sup.

1057. Bothe says τάλαν is put for τάλαινα and refers to Arist. Ekkles. 124, which however is no parallel. τάλαν rather agrees with θυμὲ. τέκνων is the regular genit. after verbs of sparing &c. ἐκεῖ = in Athens. Bothe omits this verse here and trans-

μὰ τοὺς παρ' Αἰδῆ νεοτέρους ἀλάστορας, -
 οὗτοι ποτ' ἔσται τοῦθ' ὅπως ἐχθροῖς ἐγὼ 1060
 παῖδας παρὶσω τοὺς ἐμοὺς καθυβρίσαι.
 [πάντως σφ' ἀνάγκη καίθανεῖν· ἐπεὶ δὲ χρῆ,
 ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν.] /
 πάντως πέπρακται ταῦτα κοῦν ἐκφεύξεται.
 καὶ δὴ πὶ κρατὶ στέφανος, ἐν πέπλοισι δέ 1065
 νύμφη τύραννος ὀλλυται, σάφ' οἶδ' ἐγώ.
 ἀλλ' εἴμι γὰρ δὴ τλημονεστάτην ὁδὸν,
 καὶ τούσδε πέμπω τλημονεστέραν ἔτι,
 παῖδας προσειπεῖν βούλομαι. δότ', ὦ τέκνα,
 δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα. 1070
 ὦ φίλτατῃ χεῖρ, φίλτατον δέ μοι στόμα,
 καὶ σῆμα καὶ πρόσωπον εὐγενὲς τέκνων,
 εὐδαιμονοῖτον, ἀλλ' ἐκεῖ· τὰ δ' ἐνθάδε

fers it after v. 1048 on the ground that *καὶ μὴ μεθ' ἡμῶν* must be read if retained here. He reads *με* for *σε*. For the form of oath *μὰ τοὺς ἀλάστορας οὗτοι ποτ' ἔσται*—see 394—97 sup.

1062—63. These verses are also found at v. 1240 inf. Dind. brackets them in both places, Paley considers them genuine in 1240 only, taking objection to the repetition of *πάντως*. I am disposed to agree with Paley, although one would feel inclined to omit them altogether. Klotz defends them as he usually does verses suspected by others.

1064. I read *πέπρακται* with Kirch., and all the MSS. but one, which has *πέπρωται*. *πέπρακται* is found with the same meaning as *δέδοκται* in Hdt. IX, 110, *οὕτω δὴ τοι Μάσιστα πέπρηται*.—*καὶ δὴ*, "already". The figure by the *ε* of *ἐπὶ* is elided instead of the *η* of *δὴ* is called Prodelision see on 544 sup. We have the expression *σάφ' οἶδ'* ἐγὼ in v. 963 sup.

1067. "But enough, for I shall travel as it seems a most miserable road, and I shall send these by one still more miserable." For the use of *ἀλλὰ γὰρ* see on 252 sup. *τλημονεστ.* here means "miserable" but

has different meanings in Soph. Elekt. 439; Philokt. 363. *τλημονεστέραν* since death is worse than exile. Pierson (Verisim. p. 60) considered this verse spurious.

1070. For *ἀσπάσασθαι* some MSS. and Aldus have *ἀσπάσασθε*. One editor adopts this and says that when parents embraced their children they were accustomed to stretch out their hands to them. Compare Arist. Nub. 81, where Strepsiades says to his son, *κύσον με, καὶ τὴν χεῖρα δὸς τὴν δεξιάν*; Iph. Aul. 679, *πικρὸν φίλημα δοῦσα, δεξιάν τ' ἐμολ*. Comp. also the words of Aeneas to his father Anchises in Virgil. Aen. VI, 697, *da jungere dextram da genitor teque amplexu ne subtrahere no-*stro.

1071. *φίλτ. δέ μοι στόμ.* For this mode of coupling words compare 131 sup. and note; 97, 399, 961, 1030 sup.; Hek. 953, *ὦ φίλτατ' ἀνδρῶν Πρίαμει φίλτατῃ δὲ σὺ*; Soph. Ajax 1050; Aesch. Suppl. 370, *σὺ τοι πόλις, σὺ δὲ τὸ δῆμιον*. The passage is thus given by Ennius—*Salvete, optima corpora cette manus vestras measque accipite*.

1073. *ἐκεῖ* and *τὰ δ' ἐνθάδε* are both spoken ambiguously. By *ἐκεῖ* Medea means "in Hades" but the

πατὴρ ἀφείλετ'. ὦ γλυκεῖα προσβολή,
 ὦ μαλθακὸς χρῶς πνεῦμά θ' ἰδιστον τέκνον. 1075
 χωρεῖτε χωρεῖτ'· οὐκέτ' εἰμὶ προσβλέπειν
 οἷα πρὸς ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.
 καὶ μανθάνω μὲν οἷα τολμήσω κακὰ·
 θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,
 ὅσπερ μεγίστων αἴτιος κακῶν βροτοῖς. 1080

XO. πολλάκις ἤδη διὰ λεπτοτέρων
 μύθων ἔμολον, καὶ πρὸς ἀμίλλας
 ἦλθον μεῖζους ἢ χρηὴ γενεᾶν
 θῆλυν ἐρευνᾶν· ἀλλὰ γὰρ ἔστιν
 μοῦσα καὶ ἡμῖν, ἣ προσομιλεῖ 1085
 σοφίας ἔνεκεν· πάσαισι μὲν οὐ·
 παῦρον δὲ γένος (μίαν ἐν πολλαῖς
 εὐροῖς ἂν ἴσως)

children understand "in exile". So by ἐνθάδε she means "in this life" but the children understand "in Corinth". Comp. Hek. 731, ἥκω δ' ἀποστελῶν σε· τάκειθεν γὰρ εὐ πεπραγμέν' ἔστιν, εἴ τι τῶνδ' ἔστιν καλῶς; ibid. 418. προσβολή, "embrace". Schol. προσβολή δὲ περίπτωσις, ἣ ἀντι τοῦ πρώτου θέα, ἐν τῷ περιπτύσσεσθαι δὲ καὶ καταφιλεῖν ταῦτα λέγει. Hesych. προσβολή. τῶν ἀθλητῶν ἡ συναφή καὶ κατοχή καὶ ἡ ὁρμή i.e. the hug taken by wrestlers at the commencement. Comp. Suppl. 1138, αὔπνᾳ τ' ὀμμάτων τέλη ("the office of watchful eyes") καὶ φίλαι προσβολαὶ προσώπων.

1078. I read οἷα τολμήσω κακὰ with all the best MSS. Dind. and Paley have οἷα θρᾶν μέλλω κακὰ, found in one MS., also in several writers who quote the line, and adopted by most recent editors, including Porson and Matthiae. Comp. Ovid. Metam. VII, 19 sq., aliudque cupido mens aliud suadet. Video meliora proboque, deteriora sequor; Chalcid. in Plat. Tim. p. 273, nec me latet nunc quam cruenta cogitem sed vincit ira sanitatem pectoris.—βουλευμ., "good resolutions", the genit. is governed as usual by the compar.

1081. διὰ λεπτ. μύθ. ἔμ. "I

have gone through subtile arguments", comp. 872 sup. We have λεπτῶν μύθων in Fragm. Incert. 916 (p. 517 Nauck), μὴ μοι λεπτῶν διγγανε μύθων, ψυχὴ· τί περισσὰ φρονεῖς εἰ μὴ μέλλεις σεμνύνεσθαι παρ' ὁμοίοις. Schol. κατ' ἐμμαντὴν ἐλογισάμην, καὶ δι' ἀκριβεστέρον λόγον προσῆλθον, αὐτὴ πρὸς ἐμμαντὴν ἀμιλλωμένη. καὶ πρὸς—"And have arrived at greater discussions than suits the female race to investigate". ἀμίλλας is said of a contest of words as in ἀμιλλαν γὰρ σὺ προῦθηκας λόγων v. 546. This passage is perhaps ridiculed by Arist. Lysist. 1124—27, ἐγὼ γυνὴ μὲν εἰμι, νοῦς δ' ἔνεστί μοι, αὐτὴ δ' ἐμμαντὴς οὐ κακῶς γνώμης ἔχω. τοὺς δ' ἐκ πατρός τε καὶ γεραιτέρων λόγους πολλοὺς ἀκούσας· οὐ μεμούσωμαι κακῶς. For ἢ χρηὴ most MSS. with the Schol. have εἰ χρηὴ which means "if it is right for the female race to philosophize".—ἀλλὰ is here used in a rather abrupt transition. Comp. 258 sup.

1086 sq. "Not however with all. But a small number of womenkind (one in many you might perhaps find), are not illiterate." For οὐ accented showing its *emphatic* use, see 1230 inf. I have adopted Elms. reading for the vulgate παῦρον δὲ γένος ἐν

οὐκ ἀπόμουσον τὸ γυναικῶν.
καί φημι βροτῶν οὔτινές εἰσιν 1090
πάμπαν ἄπειροι μὴδ' ἐφύτευσαν
παῖδας, προφέρειν εἰς εὐτυχίαν
τῶν γειναμένων.
οἱ μὲν ἄτεκνοι δι' ἀπειροσύναν
εἴθ' ἡδὺ βροτοῖς εἴτ' ἀνιαρὸν 1095
παῖδες τελέθουσ' οὐχὶ τυχόντες
πολλῶν μόχθων ἀπέχονται·
οἷσι δὲ τέκνων ἔστιν ἐν οἴκοις
γλυκερὸν βλάστημ', ἔσορῳ μελέτῃ
καταταρχυμένους τὸν ἅπαντα χρόνον· 1100
πρῶτον μὲν ὅπως θρέψωσι καλῶς.
βίοτόν θ' ὁπόθεν λείψουσι τέκνοις·
εἰ δ' ἐκ τούτων εἴτ' ἐπὶ φλαύροις

πολλαῖσιν. The Schol. expl. οὐ πά-
σαις, ἀλλ' ὀλίγαις, ὧν οὐσα μία
καὶ αὐτὴ τυγχάνω. Elms. comp.
Herakl. 327 sq., πάντων μετ' ἄλ-
λων· ἓνα γὰρ ἐν πολλοῖς ἴσως εὖ-
ροις ἂν, ὅστις ἐστὶ μὴ χείρων πα-
τρός. Klotz marks a lacuna in his
new ed. in the old one he reads
παῦρόν τι δὲ δὴ γέν.

1090. Eurip. here puts into the
mouth of the Chorus his sentiments
with respect to having children—as
to whether they were a blessing or
the contrary. He decides that it is
happier for those who are πάμπαν
ἄπειροι, μὴδ' ἐφύτευσαν παῖδας.
Schol. καὶ λογίζομαι τῶν ἀνθρώ-
πων τοὺς ἀπείρους παιδοποιῶς,
πολλῷ προφέρειν καὶ ὑπερβάλ-
λειν εὐτυχίᾳ τοὺς γεννήσαντας.
With πάμπαν ἄπειροι supply παι-
δων, and comp. 672 sup. For προ-
φέρειν, "to excel" see Hek. 268, εἰ
δ' αἰχμάλωτον χρή τιν' ἔκκριτον
θανεῖν κάλλει θ' ὑπερφέρουσαν,
οὐκ ἡμῶν τόδε. A contrary senti-
ment obtains in Ion 488, τὸν ἅπαντα
δ' ἀποστεργῶ βίον ᾧ τε δοκεῖ, ψέ-
γω; Andr. 419, ὅστις δ' αὖτ' ἄπει-
ρος ὧν ψέγει, ἥσσαν μὲν ἀλγυῖ,
δυστυχῶν δ' εὐδαίμονι. εἰς, "in
respect to", see 265 sup.

1094. "The childless through in-
experience whether children are born

as a pleasure or annoyance to mor-
tals, not having them are relieved
from many troubles." The MSS. have
οἱ μὲν τ' ἄτεκν. I have expunged
τε, for which Reiske proposed γε,
adopted by Pors., Klotz and Paley.
But the combination μὲν γε is not
found elsewhere among the tragedians,
and is a comic rather than tragic
combination, meaning "to wit" *vide-
licet*. οἱ μὲν ἄτεκνοι is Dindorf's
reading also. With οὐχὶ τυχ. sc. παί-
δων. ἔσορῳ μελέτῃ. Schol. τοῦ-
τους, φησὶν, ὁρῶ τῇ περὶ τοὺς παι-
δας συνεχεῖ καταπονουμένους με-
λέτῃ.

1101. I read θρέψωσι with the
best copies. Br. and Elms. have θρέ-
ψουσι. But ὅπως may either = ἵνα
or ὅτῳ τρόπῳ. Klotz says "dicitur
ὅπως θρέψωσι, quod studium effi-
ciendi apertius per modum verbi de-
clarandum erat, sed ὁπόθεν λεί-
ψουσι quoniam ibi de efficienda re-
lictione nihil quaerebatur". We have
πρῶτον μὲν answered by τε in 125
sup. πόθεν is used for ποῦ in Bacch.
1175, πόθεν ἱερημίας; Rhesus 612.
ἐκ τούτων, "after (or "apart from")
these considerations". Timaeus Lex.
Plat. p. 271 expl. φλαύρον· πονη-
ρόν. So a gloss in Cod. Havn. φλαυ-
ροῖς· κακοῖς. The prep. ἐπὶ does
not really refer to the persons, φλαύ-

- εἴτ' ἐπὶ χρηστοῖς
μοχθοῦσι, τόδ' ἐστὶν ἄδηλον.
ἐν δὲ τὸ πάντων λοίσθιον ἦδη 1105
παῖσιν κατερῶ θνητοῖσι κακόν·
καὶ δὲ γὰρ ἄλις βίοτόν θ' εὔρον,
σῶμά τ' ἐς ἥβην ἥλυθε τέκνων
χρηστοί τ' ἐγένοντ'· εἰ δὲ κυρήσει
δαίμων οὔτος, φροῦδος ἐς Αἰδην 1110
Θάνατος προφέρων σώματα τέκνων.
πῶς οὖν λυεὶ πρὸς τοῖς ἄλλοις
τῆρδ' ἔτι λύπην ἀνιανοτάτην
παίδων ἔνεκεν
θνητοῖσι θεοὺς ἐπιβάλλειν; 1115

ποις, but to the thing aimed at for their sake, *χοήμασιν* (supplied). Comp. Iph. Aul. 29, οὐκ ἐπὶ παῶν σ' ἐφεύτευσ' ἀγαθοῖς.—λοίσθιον = μέγιστον.

1107. καὶ δὴ—εὔρον, “fac eos nactus esse”. καὶ δὴ = “suppose”, see 386 sup., καὶ δὴ τεθνᾶσι; Hipp. 1007, καὶ δὴ τὸ σῶφρον τοῦμὸν οὐ πείθει σ' ἴσως. In σῶμα τέκνων there are two points to be observed, 1) the sing. σῶμα put for σώματα as often, e.g. Phœn. 1359—60; Suppl. 61 where Elms. correction is almost certain σῶμα τολαίνας for σώματα λαΐνον; Kykl. 225. 2) the *periphrasis*, σῶμα τέκνων for the simple τέκνα. So τοῦμὸν δέμας for ἐμὲ 388 sup.; Suppl. 273, τέκνων τεθνεώτων κόμισαι δέμας.

1109. I read εἰ δὲ κυρήσει δαίμων οὔτος. “But if this fate shall befall them.” For εἰ we might easily read εὔ, ι and ν being often confounded, and transl. “But fate having turned out thus well”, reading οὔτως for οὔτος. In Rom. A, above οὔτος is written γρ. οὔτως. Might not the words have been interchanged, οὔτος put for οὔτως, the real reading? For κυρήσει some MSS. have κυρήσας, adopted by Paley and Dind., and by Kirch. ed. 2. in ed. 1. he reads κυρήσαι which is also found in Klotz's ed. Bothe, Pors., Elms., Barn. read with me, so the Aldine ed., but no

MS. several however have κυρήσαι, one or two κυρήσαι. There is a gloss on κυρήσας, κατὰ συγκύρειαν ἔλθῃ, and one on κυρήσαι: τύχοι συμβῇ and on κυρήσαι: τύχη συμβαίῃ. We may defend εἰ κυρήσας by Pind. Olymp. 104, εἰ δέ μιν ἔχων τις οἶδεν τὸ μέλλον where Böckh proposes εὔ δέ, some eds. having ἔχει for ἔχων on account of the rare constr. (if such exists at all) of the participle with εἰ put for the finite verb in a conditional sentence. The following are the only parallels I can remember at present.—Elekt. 538, οὐκ ἔστιν εἰ καὶ γῆν κασίγνητος μολῶν; Soph. Ajax 885, εἰ ποθὶ πλαζόμενον λεύσσω ἀπύοι; Aesch. Agam. 423, μάταν γὰρ εἴτ' ἂν ἐσθλά τις δοκῶν ὀρᾶν; Arist. Ran. 1437, εἴ τις πτερώσας Κλειόκριτον Κινησίαν, αἰροῖεν ἀνθραὶ πελαγίαν ὑπὲρ πλάκα. δαίμων = fate.

1111. Θάνατος is here represented personally as a god, so Alkest. 24, ἦδη δὲ τόνδε Θάνατον εἰσορᾷ πέλας. προφέρων, “carrying off prematurely” i.e. before their time. Comp. Alkest. 396, προλιποῦσα δ' ἄμὸν βίον ἀφράνισεν τλάμων. πῶς οὖν λυεὶ πρὸς τοῖς ἄλλ.—Transl. “What profit is it then to have children, if in addition to other sorrows the gods heap on mortals this still more troublesome sorrow”. λυεὶ is put, as in 565 sup., for λυσιτελεῖ.

- ΜΗ. φίλαι, πάλαι τοι προσμένουσα τὴν τύχην
 καταδοκῶ τάκεῖθεν οἷ προβήσεται.
 καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος
 στείχοντ' ὁπαδῶν· πνεῦμα δ' ἡρεθισμένον
 δείκνυσιν ὥς τι καινὸν ἀγγελεῖ κακόν. 1120
- ΑΓ. ὦ δεινὸν ἔργον παρανόμως τ' εἰργασμένη
 Μήδεια, φεῦγε φεῦγε, μήτε ναῖαν
 λιποῦς' ἀπήνην μήτ' ὄχον πεδοστιβῆ.
- ΜΗ. τί δ' ἄξιόν μοι τῆσδε τυγχάνει φυχῆς;
 ΑΓ. ὄλωλεν ἡ τύραννος ἀρτίως κόρη 1125
 Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὕπο.
- ΜΗ. κάλλιστον εἴπας μῦθον, ἐν δ' εὐεργέταις
 τὸ λοιπὸν ἦδη καὶ φίλοις ἐμοῖς ἔσει.
- ΑΓ. τί φῆς; φρονεῖς μὲν ὁρθὰ τοῦ μαινεῖ, γίνα.

1116. For *πάλαι* δὴ the vulg. Klotz has *πάλαι τοι*, which I have adopted, as it has more authority. Transl. "For a long time, however", comp. however Soph. Phil. 806; Arist. Aves 922. *προσμέν.*, "looking forward to". *καρὰδ.* οἱ *προβ.* Comp. Hdt. VIII, 67, *Πάριοι δὲ ὑπολεῖ φθίνετες ἐν Κύθῳ, ἐκαρηδόκεον τὸν πόλεμον. τῇ ἀποβήσεται.* of the finite is here used for ὅποι the indefinite, relative. As Elms. well remarks the difference between *οἱ* and *ὅποι* is the same as between *ὅς* and *ὅστις*. So we would say οἱδὰ σε, ὅς εἰ but οὐκ οἱδὰ σε, ὅστις (or τίς) εἰ. For the present irregular usage comp. 1306 inf.; Alkest. 785, *τὸ τῆς τύχης γὰρ ἀφανὲς οἱ προβήσεται.* Still I venture to propose the reading *ἢ προβήσεται*, comparing 341 sup.; Plat. Euthyphr. p. 1. 38, *τοῦτ' ἦδη ὅπῃ ἀποβήσεται ἄδηλον;* Hdt. *passim* et ut supra.

1118. *καὶ* δὴ, "behold" a different idiom to that in 386 sup. Comp. Alkest. 1118, *καὶ δὴ προτείνω Γοργόν' ὥς καρατόμῳ.* So in Elek. 566 we have *ἰδοῦ*, "behold" Valcken. proposed *καὶ μὴν* for *καὶ* δὴ. It is a common formula in the sense of introducing something new, a new argument, or a person coming on the stage, and is used when one speaker unexpectedly agrees with another.—

ἡρεθισμ., "quickened" from *ἐρεθίζω*. In *καινὸν κακόν* Medea uses the full expression, *καινὸν* itself would have been sufficient, as remarked in my note on 37 sup.

1123. *λιποῦσα*, "leaving it (until you are in safety)" the real meaning being to seize every chance of flight and to persevere in that flight. Schol. *καταχρηστικῶς νῦν τὴν ναῦν ἀπήνην ὠνομασε.* ἀπήνη γὰρ κυρίως ἡ ἄμαξα. ὄχον δὲ λέγει τὸ ὄχημα. ὁ δὲ νοῦς, εἴτε διὰ νεῶς, εἴτε δι' ὀχήματος εἴθ' ὅπως οὖν φεῦγε. For *ναῖαν ἀπήνην* comp. Iph. Taur. 409 sq., *ἐπλευσαν ἐπὶ πόντια κύματα ναῖον ὄχημα λινοπόροισιν ἀνθραῖς;* Soph. Trach. 656, *μὴ σταίῃ πολύκωπον ὄχημα ναὸς αὐτῷ.* Isaac Voss in his MS. has prefixed a verse of Catullus—*ipsa sibi fecit volitantem flamine currum*, which Klotz has taken and quoted as if original. Herm. wrongly explains—"fuge nec navi ulla nec curru relicto" quo ne quis persequi te possit". τί δ' ἄξ.—*φυγ.* A similar form of expression is found Orest. 1326, τί δ'; ἄξι' ἡμῖν τυγχάνει στεναγμάτων.

1127. "You have related a most pleasing tale." ἐν, "in the number of". ἦδη is here added almost superfluously as in Andr. 1258.

1129. *φρονεῖς*—γύναι, "are you in

- ἦτις τυράννων ἐστὶαν ἡμισμένην 1130
 χαίρεις κλύουσα, κοῦ φοβεῖ τὰ τοιάδε;
 ΜΗ. ἔχω τι καὶ γὰρ τοῖς γε σοῖς ἐναντίον
 λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχον, φίλος,
 λέξον δ' ὅπως ὤλοντο· δις τόσον γὰρ ἂν
 τέρψεαις ἡμᾶς, εἰ τεθνᾶσι παγκάκως. 1135
 ΑΓ. ἐπεὶ τέκνων σὼν ἤλθε δίπτυχος γονῇ
 σὺν πατρὶ καὶ παρῆλθε νυμφικοὺς δόμους,
 ἦσθημεν οἵπερ σοῖς ἐκάμνομεν κακοῖς
 δμῶες· δι' ὧτων δ' εὐθὺς ἦν πολὺς λόγος
 σὲ καὶ πόσιν σὸν νεῖκος ἐσπεῖσθαι τὸ πρῖν. 1140
 κυνεῖ δ' ὁ μὲν τις χειρ', ὁ δὲ ξανθὸν κᾶρα
 παίδων· ἐγὼ δὲ καὶ τὸς ἡδονῆς ὕπο
 στέγας γυναικῶν σὺν τέκνοις ἅμ' ἐσπόμην.
 δέσποινα δ' ἦν νῦν ἀντὶ σοῦ θαυμάζομεν,

your right mind and not raving, lady".
 μὲν is here used interrogatively as
 in 676 sup. ἦτις is here used to
 mark that the relative sentence ex-
 presses some (for the time) especial
 quality which has a *definite bearing*
 on the statement of the principal
 sentence, *since you*, where in Latin
quippe quae would be used. Comp.
 589 sup.; Soph. Œd. Kol. 263, κα-
 μοιγε ποῦ ταῦτ' ἐστὶν οἷτινες βᾶ-
 θρων ἐκ τῶνδ' ἐξάραντες εἴτ'
 ἐλάνυτε. ἡμισμ. Gloss. ἀφανισθεῖ-
 σαν καὶ τιμωρηθεῖσαν. Schol. ἀκού-
 σασα τὸν βασιλικὸν οἶκον διεφθάρ-
 θαι ὑπὸ τῶν σὼν φαρμάκων. We
 might perhaps put a comma after
 χαίρεις, and read κλύουσα τ' οὐ
 φοβ—.

1133. σπέρχον. Schol. ἀλλὰ τέως
 μὴ σπεῦδε καὶ ἐπιχειρεῖν. Wrong,
 I think. σπέρχον here means ὀργί-
 ζον, comp. Pind. Nem. I, 60, ἀλλὰ
 θεῶν βασιλέα σπερχθεῖσα θυμῷ
 πέμπε δράκοντας ἄφαρ; Hdt. I, 32,
 Σόλων μὲν δὴ εὐδαιμονίης δευτε-
 ρεῖα ἔνεμε τούτοις. Κροῖσος δὲ
 σπερχθεῖς, εἶπε, where there is a
 gloss, ταραχθεῖς, θυμωθεῖς. Pa-
 ley follows the Schol., comparing Al-
 kest. 255. φίλος is said ironically
 as in Hom. Il. XXI, 106.

1134. λέξ.—ὤλοντο. A similar
 question is asked in Hipp. 1171,
 πῶς καὶ διώλετ' εἰπέ; Hek. 515,
 πῶς καὶ νῦν ἐξεπράξατ'.

1136. ἐπεὶ is "when", "from the
 time that", comp. 136 sup. τέκν.—
 δίπτ. γονῇ is put by periphrasis for
 "your two children", like τέκν. σῶμ.
 in 1108 sup. παρ. νυμ. δόμ.,
 "entered the bridal apartment". παρ-
 ἤλθε is here put for εἰσῆλθε, so
 1275 inf.; Hipp. 108, χωρεῖτ' ὅπα-
 δοὶ καὶ παρελθόντες δόμους, σί-
 των μελέσθε. δόμους is here put
 for "apartments", as in 378 sup.

1140. νεῖκ. ἐστ. τὸ πρ. Schol.
 πεπαῦσθαι τῆς ἐχθρας. σπένδε-
 σθαι is properly used of the first
 offering of wine to the gods before
 drinking at a feast. Hence the word
 acquired the sense "to make a treaty"
 which was by both sides pouring li-
 bations &c.

1144. θαυμάζομεν, "look up to",
 as being Iason's latest marriage. For
 this sense comp. Elekt. 84, μόνος δ'
 Ὀρέστην τόνδ' ἐθαύμαζες φίλων;
 Hipp. 106, οὐδέις μ' ἀρέσκει νυκτὶ
 θαυμαστός θεῶν. Bothe says "Li-
 bri male omisso apostropho θαυμά-
 ζομεν, quasi adhuc viveret Glaucus"
 which Paley well calls "a needless

- πρὶν μὲν τέκνων σὼν εἰσιδεῖν ξυνωρίδα, 1145
 πρόθυμον εἶχ' ὀφθαλμὸν εἰς Ἰάσονα·
 ἔπειτα μέντοι προῦκαλύψατ' ἥμματα,
 λευκὴν τ' ἀπέστρεψ' ἔμπαλιν παρήϊδα,
 παίδων μυσαχθεῖς εἰσόδους· πόσις δὲ σὸς 1150
 ὀργὰς ἀφῆρει καὶ νεάνιδος χόλον,
 λέγων τάδ'· οὐ μὴ δυσμενὴς ἔσει φίλοις,
 παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κἄρα,
 φίλους νομίζουσ' οὕσπερ ἂν πόσις σέθεν,
 δέξει δὲ δῶρα, καὶ παραιτήσῃ πατρὸς 1155
 φριγὰς ἀφεῖναι παισὶ τοῖσδ' ἐμὴν χάριν;
 ἢ δ' ὥς ἐσεῖδε κόσμον, οὐκ ἰνέσχετο,
 ἀλλ' ἦρεσ' ἀνδρὶ πάντα· καὶ πρὶν ἐκ δόμων
 μακρὰν ἀπείναι πατέρα καὶ παῖδας σέθεν,
 λαβοῦσα πέπλους ποικίλους ἡμπίσχετο,
 χρυσοῖν τε θεῖσα σιέφανον ἀμφὶ βουστρίχαις, 1160

conceit". For τέκν. σ. ξυνωρ. comp. Phœn. 1085, ζῆ σοι ξυνωρὶς ἐς τόδ' ἡμέρας τέκνων. εἶχε, "kept" retained.

1150. I have omitted the τε after ὀργὰς and read καὶ νεάνιδος χόλον where ὀργ. and χόλ. both depend on ἀφῆρει. Comp. 1366, ἀλλ' ὄβρις οἷ τε σοὶ νεοδμητὲς γάμοι: Aesch. Prom. 1015, οἷός σε χειμῶν καὶ κακῶν τοικιμῖα ἔπεισ' ἀφνκτος. ἀφῆρει, "kept trying to remove" the iterative force of the imperfect. For the plural ὀργαὶ see on 121 sup. Schol. ὀργ. ἀφῆρε. ἀντὶ τοῦ μὴ ὀργίζεσθαι τοῖς παισὶ. παρήναι αὐτῇ μὴ βδέλυττεσθαι τούτους.

1151. οὐ μὴ is used with two constrs. 1) with the fut. indic., as here, 2) with the aor. (rarely the present) conjunct. οὐ μὴ with the fut. indic. *forbids*, but never *denies*, as οὐ μὴ ποιήσεις, "do not do this"; with the aor. conjunct. οὐ μὴ *denies*, with the sense of *prohibition* as οὐ μὴ ποιήσης, "you shall not do this". This constr. where the negatives would be supposed to cancel one another is expl. thus. οὐ μὲνεις = "will you not stay" and = μὲνε, οὐ μὴ μὲνεις, "will you not not-stay" i.e. "do not stay". So μὴ με-

νῆς, "must you not stay" = you must stay, but οὐ μὴ μὲνεις, "must you not not-stay" i.e. "you shall not stay". Comp. Hipp. 606, οὐ μὴ προσοίσεις χεῖρα μηδ' ἄψει πέπλοι; Soph. Trach. 978, οὐ μὴ ἔξεργεῖς τὸν ὕπνῳ κάτοχον. Elms. has quoted numerous other passages.

1153. φίλ.—σέθ. This verse is an example of *Brachylogy* which is different from *Ellipse*. The full expression here would be. φίλ. νομ. οὕσπερ ἂν φίλους νομίζῃ πόσ. σέθ. Here we may know that the subjunct. νομίζῃ is to be supplied from the presence of the particle ἂν. Comp. Hipp. 659, νῦν δ' ἐκ δόμων μὲν, ἐς τ' ἂν ἐκδημος χθονὸς, Θησεύς, ἄπειμι, where ἦ must be supplied with ἂν. χάριν is frequently used as an adverb and joined with ἐμὴν or σὴν.

1157. ἦνεσε for κατήνεσε, "promised". Comp. Alkest. 12, ἦνεσαν δέ μοι θιαὶ Ἰδμῆτον Ἰδὴν τῶν παραντίχ' ἐκφυγεῖν; Soph. Phil. 1398, ἃ δ' ἦνεσάς μοι δεξιὰς ἐμῆς θιγαίν. Perhaps ἦνεσε is here put for συνεῖνεσε. "assented to her husband in all things".—I read ἡμπίσχετο with recent critics. Pors. and most MSS. have ἡμπέσχετο.

λαμπρῷ κατόπτρῳ σχηματίζεται κόμην,
 ἄψυχον εἰκὼ προσγελῶσα σώματος.
 κᾶπειτ' ἀναστᾶς ἐκ θρόνων διέρχεται
 στέγας, ἄβρὸν βαίνουσα παλλεύκῃ ποδὶ,
 δώροισι ὑπερχαίρουσα, πολλὰ πολλάκις
 1165 τένοντ' ἐς ὀρθὸν ὄμμασι σκοπομένην.
 τοῦνθένδε μέντοι δεινὸν ἦν θέαμ' ἰδεῖν·
 χροῖαν γὰρ ἀλλάξασα λεχρία πάλιν
 χωρεῖ τρέμουσα κῶλα, καὶ μόλις φθάνει
 1170 θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν.
 καὶ τις γεραιὰ προστόλῳ, δόξασά που
 ἢ Πανὸς ὀργὰς ἢ τινὸς θεῶν μολεῖν,
 ἀνωλόλυξε, πρὶν γ' ὄρᾳ διὰ στόμα

1162. Schol. γράφεται προσβλέπουσα σώματος. For εἰκὼ the accus. sing. usu poet. from εἰκὼν some MSS. have εἰκῶ, which may be for the accus. εἰκόνα like ἀμείνω, μείζω &c. But there was another nomin. εἰκῶ, which is obsolete, like ἀηδὼν, ἀηδῶ, γοργῶν, γοργῶ.

1164. στέγας appears to be the accus. of *motion over* as in 839 sup. ἄβρὸν is the adverbial accus. as ἐναντίον στάντα Hipp. 1079. Transl. "Daintily tripping with snow-white foot." Suidas ἀβρὰ βαίνων: θροπτόμενος, βλακενόμενος. ὑπερχ. "rejoicing greatly".

1166. τένοντ' ἐς ὀρθ., "on her uplifted foot". τένων in Eurip. always means the tendon of the foot. Critics before Elms. supposed it to mean "the neck", so Hesych. τένων· τὸ ἐν τῷ τραχήλῳ νεῦρον. Comp. for the meaning of "foot" Bacch. 937—38, κᾶμοι δοκοῦσι παρὰ γε δεξιὸν πόδα· τάνθενδε δ' ὀρθῶς παρὰ τένοντ' ἔχει πέπλος; Phœn. 42; Kykl. 400; Aesch. Chæph. 209. From the passage of the Bacchæ we may suppose that Glauke looked behind to see if the dress properly covered her feet &c. We have the expression δεινὸν ἦν θέαμ' ἰδεῖν in Bacch. 760.

1168. λεχρία, "obliquely", "aslant". Hek. 1026, ἀλλιμένον τις ὡς εἰς ἄντλον πεσὼν λέχοις ἐκπεσεῖ φίλας καρδίας. So "obliquus" in

Ovid. Heroid. IV, 104 neque obliquo dente timendus aper.

1069. κῶλα is the accus. of reference "as to her limbs". So we have Virg. Georg. III, 84, micat auribus et tremit artus.—καὶ μόλις φθάν.—"And hardly anticipates falling on the floor by falling on the couch." A peculiar idiom. Herm. transl. "vix in lectum exciderat, quum in eo fuit, ut, nisi in lectum incidisset, humi procumberet". Matth. expl. μόλις φθάν. ἐμπεσ. ὥστε μὴ χαμαὶ πεσεῖν. The part. with φθάνειν is the usual constr.

1172. Pan was supposed to send madness as a punishment on those who neglected his worship &c. Comp. Hipp. 142, σὺ τὰρ' ἐνθεος, ὦ κόυρα, εἴτ' ἐκ Πανὸς εἴθ' Ἐκάτας, ἢ σεμνῶν Κορυβάντων φοιτᾷς; Rhesus 36, ἀλλ' ἢ Κοροῖου Πανὸς τρομερᾷ μάστιγι φοβεῖ. So also Dionysus in Bacch. 303. Schol. Παν. ὀργ. τοὺς ἐξαίφνης καταπίπτοντας ὦντο τὸ παλαιὸν οἱ ἄνθρωποι ὑπὸ Πανὸς μάλιστα καὶ Ἐκάτης πεπληγχαὶ τὸν νοῦν.—ἀνωλ., "raised a prayerful cry". So Hesych. ὀλολυγῇ· φωνὴ γυναικῶν, ἣν ποιοῦνται ἐν τοῖς ἱεροῖς εὐχόμεναι. Gloss. ἀντὶ τοῦ ἠΰδατο, μετ' εὐχῆς ἐβόησε. The verb is properly applied to women crying out through excess of joy. It is more rarely used of men and in grief as in Soph. Elekt. 749 sq., στρατὸς δ' ὅπως ὀρεῖ

χωροῦντα λευκὸν ἄφρον, ὁμίαιων τ' ἀπὸ
 κόρας στρέφουσιν, αἶμά τ' οὐκ ἔχον χοῦ'. 1175
 εἴτ' ἀντίμολπον ἔκριν ὀλολυγῆς μέγαν
 ζωκυτόν. εὐθύς δ' ἡ μὲν ἐς πατρὸς δόμους
 ὥρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν,
 φράσσουσα νύμφης συμφορὰς· ἅπανα δὲ 1180
 στέγη πυκνοῖσιν ἐκλύπει δρομήμασιν.
 ἦδη δ' ἂν ἔλκων κῶλον ἐκπλέθρου δρόμου
 ταχὺς βαδιστὴς τερμόνων ἀνθήπτετο·
 ἡ δ' ἐξ ἀναΐδου καὶ μίσαντος ὁμίαιος

νιν ἐκπεπτωκότα δίφρων, ἀνωλό-
 λυξε τὸν νιανίαν. For its meaning
 here comp. Troad. 1000, τίς Σπαρ-
 τιατῶν ἦσθετ' ἢ ποίαν βοῖν ἀνω-
 λόλυξας. In Iph. Taur. 1337, ἀνω-
 λόλυξε καὶ κατῆδε βάρβαρα μέλη
 μαγεύουσ'. it means the cry of good
 omen raised by women at a sacrifice.
 Elms. says πρὶν with indic. = *donec*
tandem.

1175. Schol. ἐκστρέφουσάν τε
 τοὺς ὀφθαλμοὺς, καὶ νεκρούμενον
 λοιπὸν τὸ σῶμα. The prep. ἀπὸ
 is separated from its verb by Tmesis,
 and the sentence = κόρας ἀποστρέ-
 φουσιν. So v. 1283 inf. = φίλοις
 τέκνοις χεῖρα ἐμβαλεῖν. For the
 idea of the rolling of the eye comp.
 Bacch. 1122, ἡ δ' ἄφρον ἐξεῖσα
 καὶ διαστρόφους κόρας ἐξίσταται.
 εἴτ'—"Then she sent forth a loud
 cry in a different strain from her
 former joyful cry." Here the ὀλο-
 λυγῆ is the cry of joy, the ζωκυτός
 the wail of sorrow. ἀντίμολπ. Schol.
 ἀντίφθογγον. ἐναντίον τῇ εὐχῇ,
 οὐ γὰρ ταῦτόν μοι πῆ καὶ φρονος.

1177. ἡ μὲν, "the one", ἡ δὲ,
 "the other". δόμους here as in
 378 sup., means "apartments". Pa-
 ley remarks that the Greeks and La-
 tins had no corresponding word for
 our "room" or "apartment" their
 houses being of an open construction
 except the θάλαμοι.

1181. ἦδη δ' ἂν ἔλκων. "And
 by this time a fast walker raising
 his feet (i.e. exerting himself) would
 have reached the goal of a six-plethra
 course." For ἀνέλκων I read ἂν ἔλ-
 κων with Elms. and Dind., and retain

the vulgate ἀνθήπτετο, to which
 the ἂν belongs. In the last edit. of
 the Poet. Scen. Dind. has not only
 altered this reading, but pronounced
 the two lines spurious. The reading
 of the *libri* and Schol. is ἐκπλέθρου
 for which Tyrwhitt proposed ἐκπλέ-
 θρου, adopted by modern critics.
 The old reading designated no certain
 distance, but ἐκπλέθρου (agreeing
 with δρόμου), means "six-plethra".
 Now a πλέθρον was equivalent to
 101 English feet, hence six plethra
 = 606 English feet or 600 Greek
 feet and was the usual length of a
 stadium. To the reading ἔλκων κῶ-
 λον Klotz objects that it did not
 mean "*curriculo currere id est cele-
 riter currere sed tarde se movere*
quod minime ad hunc locum aptum
est". This is not without force and
 we might keep ἀνέλκων, and for
 ἀνθήπτετο read ἀνθήπτετ' ἂν with
 Brunck, or ἂν ἥπτετο with Pors.
 ἀνέρω. Musgr. has ἀνείκως κῶ-
 λον. If emendation is necessary,
 perhaps ἦδη δ' ἀνελθὼν κῶλον ἐκ-
 πλέθρου δρόμου. Comp. Elekt. 824,
 θάσσον δὲ βύρσαν ἐξείδειρεν ἡ δρο-
 μεὺς δισσοὺς διαύλους ἱππίους
 διήνυσε; Aesch. Agam. 343, διὲ γὰρ
 πρὸς οἴκους νοστήμιον σωτηρίας
 κάμψαι διαύλον· θάτερον κῶλον
 πάλιν. The genit. is the usual con-
 str. with ἀνθ' ἀπρ., see 55 sup

1183. Paley constr. "after remain-
 ing speechless and with closed eye"
 and remarks that ἀναΐδου is used
 absolutely like ἐν ἐσσιβεῖ Hel. 1277.
 In v. 1170 Glauke was said to have

- δεινὸν στενάξας ἢ τάλαιν' ἡγείρετο·
 διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο. 1185
 χρυσοὺς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
 θαυμαστὸν ἴει νῆμα παμφάγου πυρὸς,
 πέπλοι δὲ λεπτοὶ, σῶν τέκνων δωρήματα,
 λευκὴν ἔδαπτον σάρκα τῆς δυσδαίμονος.
 φεύγει δ' ἀναστᾶς ἐκ θρόνων πυρουμένη, 1190
 σείουσα χαίτην κρατὰ τ' ἄλλοι' ἄλλοσε,
 ῥῖψαι θέλουσα στέφανον· ἀλλ' ἀραρότως
 σύνδεσμα χρυσὸς εἶχε, πῦρ δ', ἐπεὶ κόμην
 ἔσεισε, μᾶλλον δις τόσως τ' ἐλάμπετο.
 πίτνει δ' ἐς οὔδας ξυμφορᾷ νικωμένη, 1195
 πλὴν τῷ τεκόντι κάρτα δυσμαθὲς ἰδεῖν·
 οὗτ' ὁμιμάτων γὰρ δῆλος ἦν κατάστασις
 οὗτ' εὐφρὺς πρόσωπον, αἶμα δ' ἐξ ἄκρου
 ἔσταζε κρατὸς, συμπεφυρμένον πυρὶ,
 σάρκες δ' ἀπ' ὁστέων ὥστε πεύκινον δάκρυ 1200

fallen on the couch where she lay speechless and with closed eyes but now rose up with a shriek. Elms. defends ἀναυδ. ὅμ. by τυφλὸν πόδα and τυφλὴν χεῖρα.—ἐπεστρ., "was warring against her". Comp. Phœn. 285, ἐν τῷδ' ἐπεστράτευσαν Ἀργεῖοι πόλιν. Schol. ἐπέκειτο. So Ἔρωσ is said εἰσάγειν γλυκεῖαν ψυχὰ χάριν οὓς ἐπιστρατεύσῃ, Hipp. 527.

1190. The student should mark the *pleonasm* in ἀνα.—ἐκ. So in 46 sup. we have ἐκ τρόχ. πεπαιυμ. where ἐκ is superfluous. ἄλλοι' ἄλλ., "here and there in every direction". —ἀραρότως. Hesych. ἀρμολίως, προσρημοσμένως, ἀρμολίζοντας. Gloss. ἀσφαλῶς, rather "tenaciously". Comp. 414, 745 sup.; Aesch. Suppl. 945, τῶνδ' ἐφῆλωται τορῶς γόμφος διαμπᾶς, ὡς μένειν ἀραρότως.

1194. In 1134 sup. δις τόσον is for διπλοῦν. Comp. Hek. 392, καὶ δις τόσον πῶμ' αἵματος γενήσεται; Kykl. 147. λάμπειν is properly active. Comp. Phœn. 226, ὦ λάμπουσα πέτρα πυρὸς διοκρύφον τέλας ὑπὲρ ἄκρων βακχεῖαν Διονύ-

σον; Hel. 1131, δόλιον ἀστέρα λάμψας.

1195. νικάσμαι is generally followed by a genit. as in 315 sup., but here by a dat. so 334, and 347 sup. δυσμαθὲς ἰδεῖν is said in the same way as δεινὸς λέγειν 585 sup. With πλὴν τῷ τεκ. comp. Racine, triste objet—que méconnoitroit l'oeil même de son père. Schol. λείπει τὸ πᾶσι. τουτέστι, πᾶσιν ἄλλοις δυσπίγνωστος ἦν πλὴν τῷ τεκ.

1197. κατάστασις, "the (calm) expression". Comp. Rhesus 111, τάφρους ὑπερβὰς νυκτὸς ἐν καταστάσει; Hipp. 1296, ἀκουε, Θεσεῦ, σῶν κακῶν κατάστασιν.

1200. "But the flesh come off her bones like the pine tear (i.e. resin drop), by the secret fangs of the drugs." Hesych. πεύκ. δάκ. πίσσα. Schol. γναθμ. ἀδήλ. αἱ δὲ σάρκες, φησί, τῶν γναθμῶν κατέρρεον ὑπὸ τῶν ἀδηλοποιῶν φαρμάκων, δοτικῇ δὲ ἀντι γενικῆς κέχρηται. Some MSS. have γν. ἀδήλων φαρμ. some γναθμῶν ἀδήλοις φαρμάκοις. πεύκινον δάκρυ, "the pine tear" is a beautiful expression for the drop of resin oozing from the bark of the

γναθμοῖς ἀδύλοις φαρμάκων ἀπέρρεον,
 δεινὸν θέαμα· πᾶσι δ' ἦν φόβος θιγεῖν
 νεκροῦ· τὴν γὰρ εἴχομεν διδάσκαλον.
 πατὴρ δ' ὁ τέλμων ξυμφορᾶς ἀγνωσία
 ἄγνω προσελθὼν δῶμα προσπίπτει νεκρῷ· 1205
 ὦμωξε δ' εὐθύς, καὶ περιπτύξας δέμας
 κυνέϊ προσανδῶν τοιάδ'· ὦ δύστηνε παῖ,
 τίς σ' ὦδ' ἀτίμως δαυμόνων ἀπώλεσεν;
 τίς τὸν γέροντα τύμβον ὁρσαντὸν σέθεν
 τίθησιν; οἴμοι, ξυνθάνοίμ' σοι, τέκνον. 1210
 ἐπεὶ δὲ θρήνων καὶ γόνων ἐπαύσατο,
 χρῆζων γεραίων ἐξαναστῆσαι δέμας,
 προσείχεθ' ὥστε κισσὸς ἔρρεσιν δάφνης
 λεπτοῖσι πέπλοις, δεινὰ δ' ἦν παλαιόσματα·
 ὁ μὲν γὰρ ἤθελ' ἐξαναστῆσαι γόνυ, 1215
 ἡ δ' ἀντελάζυτ'· εἰ δὲ πρὸς βίαν ἄγοι,

tree. For ἀπέρ. Pflugk comp. Theokr. II, 89, ἔρρευν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες. Hesych. expl. γναθμοῖς by γνάθοι, σιαγόνες.

1202. πᾶσι δ', "and all feared to touch the corpse". One MS. has νεκρὸς, "and the corpse was an object of terror to all, to touch it". The genit. is the usual constr. after verbs of *touching*.

1206. I read δέμας with the best MSS. So also Porson, Dind., Nauck and others; one or two inferior copies have χέρας. We have περιπτ. χέρας in Andr. 417, δάκρυά τε λείβων καὶ περιπτύσσων χέρας; Alkest. 350, ᾧ προσπεσοῦμαι καὶ περιπτ. χέρ. ὄνομα καλῶν—ἐν ἀγκάλαις δόξω γυναικῶ. περιπτ. means "to wrap one thing round another" and also simply "to surround" or "embrace" with a single accus. Comp. Iph. Aut. 992, βούλει νυν ἱκέτιν σὸν περιπτύξαι γόνυ; Hek. 735, πέπλοι δέμας περιπτύσσοντες.

1209. "Who has made the aged sepulchre deprived of thee." ὄρφ. ῥιθ. = ὁρφανίσθαι. γέροντα is here used as an adjective "old" or "aged", which is known by the presence of the article, although the presence of the art. is not necessary to

make γερ. an adj. Comp. Orest. 456, καὶ μὴν γέροντι δεῦρ' ἀμιλλᾶται ποδὶ ὁ—Τυνδάρεως; Ion 1213, εὐθύς δ' ἔρευνά γραίαν ὠλένην λαβὼν; Aesch. Agam. 750, παλαιόφατος δ' ἐν βροτοῖς γέρων λόγος τέτυκται. So we have *vetus sepulcrum* in Plaut. Pseudol. I, 4. 19; Hor. Sat. II, 1. 34, votiva pateat veluti descripta tabella vita senis. The abstract τύμβον is here used for the concrete, so βάροθρον = a debauchee, λῆρος a triller, et passim. Schol. τίς τὸν γέρ. ὠμογέροντα, τὸν πλησίον θανάτου ὄντα, τύμβους δὲ καλοῦσι τοὺς γέροντας, παρόσον πλησίον εἰδὶ τοῦ θανάτου καὶ τοῦ τάφου. Hesych. τυμβογέρων· ἐσχατογέρας, καὶ παρηγμένος τῇ διανοίᾳ. Compare Herakl. 166, γεροντος οὐνεκα τύμβου, τὸ μῆδ' ὄντος ὡς ἐπὶ τὴν ἑσπέρα; Arist. Lysist. 372, τί δαὶ σὺ πῦρ, ὃ τύμβ', ἔχων.

1213. He was held by the robes as the ivy by the shoots of the bay tree. Schol. προσεκικόλλητο, περιεπλέκετο τοῖς πέπλοις αὐτῆς ὥσπερ ὁ κισσὸς περιπλέκεται τοῖς περὶ αὐτὸν τυγχάνουσιν ἱερμαίν.

1216. εἰ δέ, "But if he would have dragged himself away by force"

σάρκας γεραίας ἐσπάρασσ' ἀπ' ὁστέων.
 χρόνῳ δ' ἀπέστη καὶ μεθ' ἧς ὁ δῦσμορος
 ψυχὴν· κακοῦ γὰρ οὐκέτ' ἦν ὑπέρτερος.
 κεῖνται δὲ νεκροὶ παῖς τε καὶ γέρον πατὴρ 1220
 πέλας, ποθεινὴ δακρύοισι συμφορὰ.
 καὶ μοι τὸ μὲν σὸν ἐκποδὼν ἔστω λόγου·
 γνῶσει γὰρ αὐτὴ ζημίας ἀποστροφὴν.
 τὰ θνητὰ δ' οὐ νῦν πρῶτον ἰγχοῦμαι σκιάν,
 οὔδ' ἂν τρέσας εἴποιμι τοὺς σοφοὺς βροτῶν 1225
 δοκοῦντας εἶναι καὶ μεριμνητὰς λόγων
 τούτους μεγίστην μωρίαν ὀφλισκάνειν·

i.e. when wishing to tear himself away. πρὸς βίαν is put for the adverb βιαίως like πρὸς χάριν, πρὸς ἡδονὴν &c. Klotz "si vero per vim ageret". We have ἀντιλάζου in Orest. 452, ἀλλ' ἀντιλάζου καὶ πόρων ἐν τῷ μέρει.

1218. I retain the old reading ἀπέστη found in all the MSS. and old edd. So also Schöne, Nauck and Kirchhoff. It means "desisted" from his efforts to tear himself away, he gave up struggling. Valck. (Diatr. p. 57) has proposed ἀπέσβη "he died" or "fainted", which however besides being unnecessary, introduces a tautology ἀπέσβη καὶ μεθ' ἧς ψυχὴν, "he died and gave up the ghost". Yet ἀπέσβη occurs Eurip. Fragm. Incert 961 (p. 525 Nauck), ὁ δ' ἄρτι θάλλων σάρκα διοπετής ὅπως ἀστήρ ἀπέσβη, πνεῦμ' ἄφρις ἐς αἰθέρα. Timæus Lex. Plat. ἀπέσβη· τέθνηκεν, so a grammarian in Bekker's Anecd. Gr. p. 422, ἀπέσβη· ἐσβέσθη ἢ ἐπαύσατο, τέθνηκεν. Schol. ἡμίφλεκτος δὲ ἀπέστη καὶ ὕστερον ὑπὸ οὐδύνης ἀπέθανεν.

1220. κείμαι is here used literally, frequently however metaphorically and sometimes even literally, of persons in trouble &c. as in 24 sup. ποθ.—συμφ.—"a calamity to be regretted with tears". ποθεινός generally means "longed for" with a dat. constr. but sometimes the opposite. Comp. Iph. Taur. 1005, οὐ γὰρ ἀλλ' ἀνὴρ μὲν ἐκ δόμων θανῶν ποθεινός. Schol. οἷον συμφορὰ ὅντις ποθει-

νὴ πρὸς δάκρυα καὶ θρήνον κείνται, ἀντὶ τοῦ ἀξιολάκοντος συμφορὰ, οὓς ἂν τις ἰδὼν ποθήσειε δακρῦσαι ἐλεεινούς ὄντας τῷ θεάματι.

1222. "And let your affairs be removed out of my speech" i.e. I do not wish to discuss them. Most ancient interpreters were puzzled at this line. Elms. first rightly expl. "de tuis quidem rebus parco dicere, consilium tibi dare supersedeo", comparing Hek. 1195—96. A good parallel is Orest. 548, where Orestes says to Tyndareus, ἀπελθέτω δὴ τοῖς λόγοισιν ἐκποδὼν τὸ γῆρας ἡμῖν τὸ σὸν, ὃ μ' ἐκπλήσσει λέγειν. On ἀποστροφή see note on 603 sup.

1224. The Messenger here begins a little moralising, as is usual with most of Euripides' characters. He states that truly he considers earthly matters of no substance, and believes that the apparently wise and dialectic men—those who delight in logic and such things, are really the greatest fools. No man on earth is happy, and although one man may be more prosperous than another by reason of riches, still he is not really happy. οὐδ' ἂν τρ. εἴπ., "I would venture to say". μεριμ. λόγ. this refers to the sophists. For the general idea comp. 580 sq. sup. μεγ. μωρ. ὀφλ. "incur the greatest charge of folly". μωρία sometimes means "folly" but more often = the Latin "libido". For μωρ. ὀφλ. comp. Alkest. 1093, αἰνῶ μὲν αἰνῶ· μωρίαν δ' ὀφλισκάνεις;

θνητῶν γὰρ οἵδεις ἔστιν εὐδαίμων ἀνὴρ·
 ὄλβον δ' ἐπιρρύνεντος εὐτυχέστερος
 ἄλλον γένοιτ' ἂν ἄλλος, εὐδαίμων δ' ἂν οὔ. 1230

XO. ἔοιχ' ὁ δαίμων πολλὰ τῇδ' ἐν ἡμέρᾳ
 κακὰ ξυνάπτειν ἐνδίκως Ἰάσονι.
 ὦ τλήμων, ὥς σου ξυμφορὰς οἰκτείρομεν,
 κόρη Κρέοντος, ἥτις εἰς Αἶδου δόμους
 οἴχει γάμων ἕκατι τῶν Ἰάσονος. 1235

ME. φίλαι, δέδοικται τοῖργον ὥς τάχιστα μοι
 παῖδας κτανούσῃ τῇσδ' ἀφορμᾷσθαι χθονὸς,
 καὶ μὴ σχολὴν ἄγουσαν ἐκδούναί τέκνα
 ἄλλῃ φρονεῦσαι δυσμενεστέρα χειρί.
 πάντως σφ' ἀνάγκη κατθανεῖν. ἐπεὶ δὲ χρὴ, 1240
 ἡμεῖς κτενοῖμεν, οὔπερ ἐξεφύσαμεν.
 ἀλλ' εἴ' ὀπλίζον, καρδία. τί μέλλομεν
 τὰ δεινὰ κἀναγκαῖα μὴ πράσσειν κακὰ;

note on 581 sup. τούτους is used pleonastically after a part. or its own substantive. Comp. Xen. Agesil. IV, 4, οἱ προῖκα εὐ πεπονθότες οὔτοι αἰεὶ ἡδέως ὑπηρετοῦσι τῷ εὐεργέτη. Pflugk compares Isokr. Areopag. §. 64, εἴ τις ὄσεται τὴν πόλιν, τὴν τῶν Ἑλλήνων ἄρξασαν, ταύτην ὑφ' ἑτέροις οὔσαν.

1228. For the sentiment comp. Herakl. 865, τὸν εὐτυχεῖν δοκοῦντα μὴ ζηλοῦν, πρὶν ἂν θανόντ' ἴδῃ τις· ὥς ἐφήμεροι τύχαι; Andr. 100—2, χρὴ δ' οὐ ποτ' εἰπεῖν οὐδέν' ὄλβιον βροτῶν, πρὶν ἂν θανόντος τὴν τελευταίαν ἰδῇς.

1230. Schol. εὐδαίμονα (al. ἀδαίμονα) δὲ καλεῖ τὸν ἄχρι κακῶν τέλους ἀπείρατον. The speaker clearly discriminates between real true happiness εὐδαιμονία and temporal success or good luck εὐτυχία. Paley well compares Andr. 420, ἥσσαν μὲν ἀλγεῖ, δυστυχῶν δ' εὐδαιμονεῖ; Troad. 509, τῶν δ' εὐδαιμόνων μηδὲνα νομίζετ' εὐτυχεῖν πρὶν ἂν θάνῃ. For οὐ emphatic see 1397 inf.

1231. The student should remark that whereas the Chorus, in other places, in making remarks on the conversation about them, speaks two,

three or four verses, it here speaks five verses. So also in Andr. 820—24. With ἐνδίκως ξυνάπ. κακ. Ἰάσ. comp. 268 sup.

1237—38. ἀφορμ., "to flee from" see on μεθορμ. 258 sup. σχολ. ἄγ. Schol. διατριβὴν, βραδυτῆτα· πάλιν δὲ τῷ συνήθει σχήματι ἐχρήσατο καὶ ἔστιν ἀντὶ τοῦ ἀγούσῃ. The change of constr. is from the dat. μοι κτανούσῃ to the accus. ἄγουσαν. Comp. 744 sup., and see note on 58 sup.

1240—41. These verses are found also in 1062—63 sup. In both places Dind. brackets them. I agree with Paley in thinking them genuine here but spurious in 1062 sup. πάντως = "at any rate". Comp. Orest. 1163, ἐγὼ δὲ πάντως ἰκνέων ψυχὴν ἐμὴν δράσας τι χρῆζω τοὺς ἐμοὺς ἐχθροὺς θανεῖν. We should remark the use of the masc. οὔπερ, so in 765 sup.

1242. ἀλλ' εἴ' ὀπλ. καρδ., "But come, be armed, resolution", so καρδία is used in 1042 sup. We have εἶα here meaning "come", so 820 sup. Elms. wondered at the expression τί μέλλομεν μὴ πράσσειν "why do I delay not to do" and proposes μὴ οὐ, comparing Soph. Ajax 540.

ἄγ', ὦ τάλαινα χεὶρ ἐμὴ, λάβε ξίφος,
 λάβ', ἔρπε πρὸς βαλβίδα λυπηρὰν βίου, 1245
 καὶ μὴ κακισθῆς, μὴδ' ἀναμνησθῆς τέκνων,
 ὡς φίλταθ', ὡς ἔτικτες· ἀλλὰ τήνδε γε
 λαθοῦ βραχεῖαν ἡμέραν παίδων σέθεν,
 κἄπειτα θορήναι· καὶ γὰρ εἰ κτενεῖς σφ' ὅμως
 φίλοι γ' ἔφυσαν, δυστυχὲς δ' ἐγὼ γυνή. 1250

XO. ἰὼ Γᾶ τε καὶ παμφαῖς
 ἀκτὺς Ἀελίου, κατίδεν' ἴδετε τὰν
 ὀλομένην γυναῖκα, πρὶν φοινίαν
 τέκνοις προσβαλεῖν χεῖρ' αὐτοκτόνον·
 τᾶς σᾶς γὰρ ἀπὸ χρυσέας γονᾶς 1255

τί ὅητα μέλλει μὴ οὐ παρῶσιν
 εἶχειν. But with verbs and adjectives
 implying fear, delay, doubt, denial
 &c. the infin. is used with μὴ instead
 of without it as in English, hence μὴ
 οὐ is unnecessary.

1244. Medea here addresses her
 right hand, and afterwards (1246)
 changes to her own person. See
 1058 sup., where for σε one MS. reads
 με—βαλβίδα· Schol. βαλβὶς κυ-
 ρίως ἢ τῶν δρομέων ἄφεις. ἄγε
 δὴ, ὦ Μῆδεια, πρὸς ἄφειν ὄρ-
 μα, καὶ ἀρχὴν δυστυχουῖς βίου καὶ
 πρᾶξιν ἐκτόπον. It here means
 "starting-post" "commencement" but
 might also mean "goal".

1248. "But for this short day at
 least be forgetful of your children
 and afterwards lament." A good
 parallel is Soph. Philokt. 83, νῦν δ'
 εἰς ἀναιδὲς ἡμέρας μέρος βραχὺν
 δὸς μοι σεαυτὸν, κατὰ τὸν λοιπὸν
 χρόνον κέκλησο πάντων εὐσεβέ-
 στατος βροτῶν; Terence Adelph. V,
 3, 53, da te hodie mihi, exporge
 frontem.

1249. καὶ εἰ, "even if", see on
 75 sup. ὅμως is sometimes found at
 the end of a line, e.g. Alkest. 936;
 Bacch. 1317; γε is here used where
 μὲν would be expected as in Iph.
 Aul. 747, ὅμως δὲ σὺν Κάλχαντι
 τῷ θυηπόλῳ, τὸ τῆς Θεοῦ φίλον
 γ', ἐμοὶ δ' οὐκ εὐτυχές.

1251. Schol. ἥλιον μὲν ἐπικαλεῖ-
 ται ὡς πρόγονον Μῆδειας, καὶ ὅτι

πάντ' ἐφορᾷ καὶ πάντ' ἐπακούει.
 τὴν δὲ γῆν ὡς μέλλουσιν εἰσδέχε-
 σθαι τῆς μαιφονίας τὸ αἶμα. For
 the invocation of deities comp. 148,
 764 sup. So in Hipp. 601, ὦ γαῖα
 μῆτερ ἡλίου τ' ἀναπτυχαί; Herakl.
 750, γᾶ καὶ παννύχιος σελάνα καὶ
 λαμπρότοται θεοῦ φασείμβροτοι
 ἀνγὰι. Eunnus ap. Probus in Virg.
 Ecl. VI, Jupiter tuque adeo summe
 Sol qui omnes res inspicis, quique
 lumine tuo maria terram coelum con-
 tines, inspicie hoc facinus priusquam
 fiat, prohibe scelus.

1252. In repetitions like these, the
 compound verb is generally followed
 by the simple verb as in Alkest. 400;
 Orest. 149, 181, 1465; Hipp. 1375;
 Hek. 168; Bacch. 1065; Soph. Œd.
 Kol. 841. So in Latin Pacuvius in
 Cic. Tusc. Disp. II. 21. §. 50, reti-
 nete, tenete, opprimate, ulcus nude.

1253. φοινίαν, "so as to make it
 bloody". For προσβ. χεῖρ. φοιν.

comp. Bacch. 1165,
 καλὸς ἀγὼν, ἐν αἵματι στάζουσιν
 χεῖρα περιβαλεῖν τέκνον,
 where Kirch. reads χεῖρα βαλεῖν τέκ-
 νω, a recent editor (Mr. Tyrrell,
 F.T.C.D.) has περιβαλεῖν χεῖρα on
 his own conjecture. I prefer Kirch.'s
 reading.

1255. Matth. first added the ar-
 ticle. σᾶς refers to the Sun. Schol.
 ἐπεὶ ἡ Μῆδεια μὲν ἐργοῦς Ἥλιον,
 οὗτοι δὲ ἐκ Μῆδειας.

ἐβλασταν, θεοῦ δ' αἵματι πίτνειν
 φρόβος ἐπ' ἀνέρων.
 ἀλλὰ νιν, ὃ φάος διογενὲς, κάτειρ-
 γε, κατάπανσον, ἔξελ' οἴκων τάλαι-
 ναν φονίαν τ' Ἑρινὲν ἐπ' ἀλαστόρων.
 μάταν μόχθος ἔρρει τέκνων,
 μάταν ἄρα γένος φίλιον ἔτεκες, ὃ
 νικαεῶν λιποῦσα Συμπληγάδων
 πετρῶν ἄξενωτάταν εἰσβολάν.
 δειλαία, τί σοι φρενῶν βαρὺς
 χόλος προσπίτνει, καὶ δυσμενὴς
 φόνος ἀμείβεται;

1260

1265

1256. The first syllable in ἐβλα-
 σταν appears to be short. Dawes
 says no syllable can be shortened by
 a scenic poet when the consonants
 βλ, γλ, γμ, γν, δμ. δν come to-
 gether immediately after, adding that
 this rule is sometimes violated by
 Soph. Aesch. and Arist., but never
 by Eurip. He did not remember
 Elekt. 1014, γυναικα γλώσση, which
 however is allowed to be a solecism.
 In Troad 1252 Burges has corrected
 κατέγραψε to κατέκαμψε, we might
 also read κατέκναψε. φρόβος, "it
 is a terrible thing", sc. ἐστίν. θεοῦ
 δ' αἷμα. Schol. γένος· ἐπεὶ οὖν φό-
 βος ἐστὶ τὸ θεῖον αἷμα ὑπὸ ἀν-
 θρώπων πιστῖν, καὶ σὺ αὐτὴν,
 "Ἥλιε, τιμωρήσαι. ἀνέρων for ἀν-
 θρώπων.

1260. φονίαν τ' Ἑριν. "And the
 murderous Fury urged on by (ὑπό)
 avenging daemons." Schol. τάλαι-
 ναν Ἑρινὺν φησὶ τὸν Μηδείας δαί-
 μονα, οὗ τὴν Μηδείαν. He there-
 fore read φονίαν τάλαιναν τ' Ἑριν.
 for which Seidler has rightly sug-
 gested τάλ. φονίαν τ' Ἑριν. For
 ἐπ' ἀλαστ. Matth. prop. ὑπαλάστο-
 ρον "furiis addictam", which he de-
 fends by ὑπανδρος, ὑπόβαρκος,
 ὑπογίριος &c. Comp. Hek. 949,
 ἐξώκισεν τ' οἴκων γάμος, οὐ γά-
 μος, ἀλλ' ἀλάστορος τις οἰζὺς.
 Pillugk says "dicit vesanam mulierem,
 scelerum furiis agitatum". For the
 use of ὑπό comp. Hom. Il. VI, 73,
 ἔνθα—Τρωῆς—ὑπ' Ἀχαιῶν Ἴλιον

εἰσανέβησαν. The ἀλάστωρ was the
 evil genius which attended on families
 guilty of unexpiated crimes, see 1333
 inf. Paley defends the words by δι'
 οἴωνων πετροῖς Ion 377; Hipp. 146,
 953, and for ἀλάστωρ compares
 Troad. 941.

1261. μάταν ἔρρει, "is gone for
 nothing". So μάτην ἔπος ἔρριπται
 1404 inf. μόχθος refers to child-
 birth as in 1030 sup. Schol. ὁ μοχ-
 θηρὸς βίος τῶν τέκνων. μάτην
 ἄρα (like ἄλλως ἄρα in 1029 sup.)
 is a common phrase. See Alkest. 669;
 Herakl. Fur. 339; Troad. 820. We
 may transl. "It seems then to no pur-
 pose that—". πετρ. ἄξεν. Schol.
 περιφραστικῶς τὴν Προποντίδα,
 παρὸσον οἱ προσβάλλοντες τῷ τόφῳ
 κακῶς διατίθενται.

1266—70. A very difficult passage,
 and I believe corrupt. For δυσμε-
 νῆς I propose δυσσεβῆς. Klotz
 renders "et inimica caedes in (e)jus
 vicem succedit" from a gloss in MS.
 Flor. 10, φόνος· τῶν παίδων, ἀμεί-
 βεται· διαδέχεται τὸν χόλον, which
 expl. I am disposed to adopt. Matth.
 supplies φόνῳ, "why does murder
 alternate with murder" and compares
 Orest. 979, ἔτετρα δ' ἐτίροις ἀμεί-
 βεται πῆματα, where however Pers.
 has ἔτερος, expl. ἀμείβ. as the middle
 "gets in exchange". διαδέχεται, as
 is expl. in the gloss quoted above. A
 much closer parallel which has escaped
 notice is Orest. 816, ὅθεν φόνῳ φό-
 νος ἐξαμείβων δι' αἵματος οὐ προ-

χαλεπὰ γὰρ βροτοῖς ὁμογενῇ μιά-
σματ' ἐπὶ γαῖαν αὐτοφόνταις ξυνῳδὰ
θεόθεν πίτνont' ἐπὶ δόμοις ἄχη.

1270

ΠΑ. α'. οἱμοι, τί δράσω; ποῖ γίγῳ μητρὸς χέρας;

ΠΑ. β'. οὐκ οἶδ', ἀδελφεὲ φίλτατ' · ἀλλέμεσθα γάρ.

ΧΟ. ἀκούεις βοᾶν ἀκούεις τέκνων;

ὦν τλᾶμον, ὦ κακοτυχὲς γύναι.

παρέλθω δόμους; ἀρῆξαι φόνον

1275

δοκεῖ μοι τέκνοις.

ΠΑ. ναὶ, πρὸς θεῶν, ἀρῆξαι' · ἐν δέοντι γάρ.

ὥς ἐγγὺς ἦδη γ' ἐσμέν ἀρκύων ξίφους.

λείπει δισσοῖσιν Ἀτρεΐδαις. Bothe proposes

δειλαία τί σοι φρενῶν δυσμενῆς
προσπιπνῶν χόλος ὅλον ἀμεί-
βεται.

Elms. expl. ἀμείβ. = "to ensue" comparing Elekt. 1093, εἰ δ' ἀμείψεται φόνον δικάζων φόνος. — χαλεπὰ γάρ. I read thus with Dind. and Klotz. Still I believe the passage corrupt, and would read with Kirch. (in ed. sec.) σύννοια (found in one or two MS. and as a gloss over συνῳδὰ in Rom. A) for ξυνῳδὰ which is corrupt. Pors. would expl. ξυνῳδὰ by εἰκότα, δίκαια. Musgr. thus emends χαλ. γ. βρ. ὁμ. μ. ἐπιτεῖναι αὐτ. ξύνοικα θεόθεν &c. We might place a comma after γαῖαν, and read αὐτοφ. τε ξύνοια θεόθ. πίτνont' ἐπὶ δόμοις ἄχη. Pflugk gives the order as ὁμογ. γὰρ μιάσ. ἐπὶ γαῖ. (ἐστὶ) χαλ. βροτ., αὐτοφ. ἄχ. ξυνῳδ., πίτν. θεό. ἐπ. δόμ. I transl. "For the pollution of kindred blood (falling) on the earth is grievous (or "difficult of expiation") to mortals, calamities sent from heaven falling on the murderers (and) their houses in proportion to their guilt." Elms. expl. ἄχη πίτν. αὐτοφ. ἐπὶ δόμ. as constructed the same way as λίθος ἔπεσέ μοι ἐπὶ κεφαλῇ. αὐτοφόντης is "a murderer", one who murders others, and not one who kills himself.

1271. The voices of Medea's children are now heard *inside* the house, for murders and battles did not take place on the stage, in ac-

cordance with Horace's maxim De Art. Poet. 182 sq. non tamen intus digna geri promes in scaenam multaque tolles ex oculis, quae mox narret facundia praesens. Ne pueros coram populo Medea trucidet, aut humana palam coquat exta nefarius Atreus, aut in avem Proene vertatur, Cadmus in anguem. Quodcumque ostendis mihi sic, incredulus odi.

1274. For the repet. of ἀκούεις see 111 sup., 1282 inf. I read παρ. δόμ.; interrogatively, but Elms. has prop. παρ. δόμ. in his note on Herakl. 559, which the old edd. havē. Trans. "Shall I enter the house", interrog. but "I will enter the house" which suits the sense better, if the note of interrog. be abandoned. This is the Deliberative Subjunctive, not very common in the first pers. sing. unless with πῶς, τί, &c. Comp. Orest. 1539, τί δρώμεν; ἀγγέλωμεν ἐς πόλιν τάδε; ἢ σίγ' ἔχωμεν; Ion 758, εἴπωμεν ἢ σιγῶμεν ἢ τί δράσομεν; Schol. τὸ δὲ παρέλθ. δόμ. πάλιν πρὸς ἀλλήλας. τὸ δὲ ἀρήξιν φόνον δοκεῖ μοι τέκν. κατὰ ἀπόφασιν. ἀρῆξαι = ἄμυνναι, and for the constr. we may comp. Rhesus 787, ἐγὼ δ' ἀμύνων θῆρας ἐξεγείρομαι πῶλοισιν; Troad. 772; Herakl. 840; Aesch. Theb. 119. Perhaps we might read here ὀρήξιν φόνον δοκῶ μοι τέκνοις.

1277. ἐν δέοντι γάρ, "For it is needed". Comp. Orest. 212, ὃ φίλον ὕπνου θέλητρον—ὥς ἡδὺ μοι προσῆλθες ἐν δέοντι τε; Hel. 1277, ἐν εὐσεβεί; Alkest. 817.—ἀρκύων

- ΧΟ. *τάλαιν'*, ὡς ἄρ' ἦσθα πέτρος ἢ σίδα-
 ρος, ἅτις τέκνων ὧν ἔτεκες 1280
 ἄροτον αὐτόχειρι μοῖρα κτενεῖς.
 μίαν δὴ κλύω μίαν τῶν πάρος
 γυναῖκ' ἐν φίλοις χέρα βαλεῖν τέκνοις,
 Ἴνὸ μανεῖσαν ἐκ θεῶν, ὅθ' ἡ Διὸς 1285
 δάμαρ νιν ἐξέπεμψε δωμάτων ἄλῃ.
 πίτνει δ' ἅ τάλαιν' ἐς ἄλμαν φρόνῃ
 τέκνων δυσσεβεῖ,
 ἀκτῆς ἱπερτείνασα ποντίας πόδα
 δυοῖν τε παίδοιν ξυνθανοῦσ' ἀπόλλυται.
 τί δῆτ' οὖν γένοιτ' ἂν ἔτι δεινόν; ὦ 1290
 γυναικῶν λέχος πολύπονον,
 ὅσα βροτοῖς ἔρεξας ἤδη κακά.
- ΙΑ. *γυναῖκες, αἱ τῆσδ' ἐγγὺς ἔστατε στέγης,*
ἄρ' ἐν δόμοισιν ἢ τὰ δεῖν' εἰργασμένη
Μήδεια τοῖσιν, ἣ μεθέστηκεν φρυγῇ; 1295
δεῖ γάρ νιν ἦτοι γῆς σφε ζευφθῆναι κάτω,

ξίφους, "the meshes of the sword". So Herakl. Fur. 729, ὦ γέροντες ἐς καλὸν στείχει, βρόχοισι δ' ἀρκύων γενήσεται ξιφηφόροις; Bacch. 231, καὶ σφᾶς σιδηραῖς ἀρμόσας ἐν ἄρκυσι παύσω κακούργον τῆσδε βακχείας τάχα; Aesch. Chaph. 576, ποδάκει περιβαλὼν χαλκῷματι.

1280. For the idea in πέτρ. ἢ σίδ. see on 29 sup. ἄροτον τέκνων, "a crop of children". Comp. Ion 1095, ἄδικον ἄροτον ἀνδρῶν. For the simile see Soph. Oed. Rex 1257; Aesch. Theb. 754; Stallb. on Plat. Kraty. p. 114.

1283. The ἐν is separated by *Timeis* from βαλεῖν, some MSS. have προσβαλ. as in 1254 sup.—Euripides' account of Ino is different to others. He says she killed herself and both her children—Learchus and Melikerta. The Schol. says Athamas, Ino's husband, (maddened by Hera who was jealous of the care Ino had taken of Bacchus, after the death of his mother Semele Bacch. 3) killed his son Learchus, and that then Ino, maddened also by Hera, went and murdered Melikerta, and with him

threw herself into the sea. Comp. Ovid. Fast. VI, 485 sq.; Apollod. III, 4. 3.

1285. ἄλῃ. Hesych. πλάνη, ἄθροισμα. Comp. Orest. 56, θαρὸν ἐκ Τροίας χρόνον ἄλαιοι πλαγχθείς. With φρόνῃ which is an irregular dative we must supply ἤμα or ἐπὶ.

1287. "Extending her foot over the bring cliff" i.e. falling or walking over the edge and hence being dashed down on the rocks and killed. The sense of ὑπὲρ is "over". Paley quotes Aesch. Agam. 967, σκιάν ὑπερτείνασα Σειρίου κυτός.

1290. "What, pray, then could be more terrible". One might suggest τί δῆτ' ἂν γέν. — comparing Hipp. 961; Suppl. 447.

1295. I read τοῖσιν with one MS. Rom. C. Most copies have τοῖσδε γὰρ which I do not like. Canter has conjectured τοῖσι δ', which Elms. writes τοῖσι δ'.

1296. "For it is necessary for her either that she." For σφε Elms. prop. γὰρ, for νιν Barn. has νυν. We should remark the repetition of the pronoun. Comp. Bacch. 201, πατέριους παρὰ-

ἢ πτηνὸν ἄραι σῶμ' ἐς αἰθέρος βάθος,
 εἰ μὴ τυράννων δώμασιν δώσει δίκην.
 πέποιθ' ἀποκτείνασα κοιράνους χθονὸς
 ἀθῶος· αὐτὶ τῶνδε φεύξεσθαι δόμων; 1300
 ἀλλ' οὐ γὰρ αὐτῆς φροντίδ' ὥς τέκνων ἔχω·
 κείνην μὲν οὖς ἔδρασεν ἔρξουσιν κακῶς,
 ἐμῶν δὲ παίδων ἦλθον ἐκσώσω βίον,
 μὴ τοῖς τι δράσωσ' οἱ προσήκοντες γένει,
 μητρῶον ἐκπράσσοντες ἀνόσιον φόνον. 1305
 ΧΟ. ὦ τλήμων, οὐκ οἶσθ' οἷ κακῶν ἐλὶ λήθας,
 Ἰάσον· οὐ γὰρ τούσδ' ἂν ἐφθέγξω λόγους.
 ΙΑ. τί δ' ἔστιν; ἢ που κάμ' ἀποκτεῖναι θέλει;
 ΧΟ. παῖδες τεθνῶσι χειρὶ μητρῶα σέθεν.
 ΙΑ. οἶμοι τί λέξεις; ὥς μ' ἀπώλεσας, γίνοι. 1310

δοχὰς, ἃς θ' ὁμήλικας χρόνῳ κεκ-
 τήμεθ', οὐδεὶς αὐτὰ καταβάλλει
 λόγος; Soph. Elekt. 1366, νύκτες—
 αἱ ταῦτά σοι δείξουσιν, Ἥλεκτρα,
 σαφῇ. So in Latin Cic. Pro Cluent.
 XXIV, 66, statim se ad hominis egen-
 tis audacis—Stajeni familiaritatem se
 applicavit.—The two alternatives
 here mentioned that of being buried
 under the earth or flying in the air
 were the favorite ones of the ancient
 poets, in describing the resources of
 a fugitive. Comp. Herakl. Fur. 1158
 περὶ τὸς ἢ κατὰ χθονὸς μολών;
 Hek. 1101—6. There is a gloss upon
 βάθος· πύχας in Rom. A, which is
 also the more common expression.
 εἰ μὴ, "except". Some copies have
 ἢ μὴν, "assuredly" on which see
 note on 1032 sup. δώσει δίκην, "she
 is willing to render satisfaction".

1299 sq. This distich is bracketed
 by Dind. as spurious but, I think,
 wrongly. Herm. cannot understand
 the use of αὐτῇ which Paley expl.
 as if the poet meant to say πέποι-
 θεν, ἄλλους κτείνασα, οὐ γὰρ αὐτῇ
 ἀποκτείνεσθαι. There is a gloss
 κακῶς on χθονὸς in one MS., which
 may perhaps be the true reading.
 ἀθῶος. Schol. ἀντὶ τοῦ φεύξεται
 ἀτιμώρητος. The word is for ἀθώιος
 from θωῖη, and the form ἀθῶος is
 wrong. Hesych. θωῖη (θῶη?). ζημία,
 βλάβη. ὅθεν ὁ ἀζήμιος ἀθῶος.

1302. οὖς ἔδρασεν. Kreon's fami-
 ly and relatives, and the rulers of
 the land. They will look after her
 punishment, for to let her off scot-
 free would betray weakness. Comp.
 810 sup. and note.

1304. For μοι I have ventured to
 substitute τοῖς supplying τέκνοις from
 the preceding line, from my own
 conjecture. Elms. prop. to write νιν,
 but if μοι be retained we may supply
 αὐτοὺς i.e. παῖδας, and μοι will be
 the dat. incom. But τοῖς suits the
 next line admirably. Or μοι may be
 put pleonastically as in Hek. 605;
 Hel. 898. οἱ προσήκοντες γένει.
 "Kreon's next of kin" upon whom
 devolved the duty of pursuing and
 punishing Medea — ἐκπράσσω. Schol.
 ἀντὶ τοῦ δίκην ἀπαιτοῦντες ὑπὲρ
 οὗ εἰργάσατο φόνον ἢ τούτων μῆ-
 τηρ.

1306. For οἷ see on 1117 sup. I
 would feel almost disposed to omit
 the next verse, as unnecessary, and
 as interrupting the στιχομυθία.

1308. ἢ που. "Forsooth, I sup-
 pose she wishes to soothe me too."
 In 695 sup. the common reading is
 ἦ που which however does not suit
 the passage, being generally ironi-
 cal.

1310. τί λέξεις, "what say you"
 the future is put for the present as
 in Phoen. 1275, οἷ γὰρ, τί λέξεις,

ΧΟ. ὥς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δή.

ΙΑ. ποῦ γάρ κιν ἔκτειν', ἐντὸς ἧ' ἔξωθεν δόμων;

ΧΟ. πύλας ἀνοίξας σῶν τέκνων ὕψει φρόνον.

ΙΑ. χαλᾷτε κληῖδας ὥς τάχιστα, πρόσπολοι,
ἐκλύεθ' ἄρμους, ὥς ἴδω διπλοῦν κακὸν,
τοὺς μὲν θανόντας, τὴν δὲ τίσωμαι φρόνῃ.

1315

ΜΗ. τί τάσδε κινεῖς ἀναμοχλεύεις πύλας,
νεκροὺς ἐρευνῶν καμὲ τὴν εἰργασμένην;
παῦσαι πόνου τοῦδ', εἰ δ' ἐμοῦ χρεῖαν ἔχεις,
λέγ' εἴ τι βούλει, χειρὶ δ' οὐ ψεύσεις ποτέ.
τοιόνδ' ὄχημα πατρὸς Ἑλίου πατὴρ

1320

μητὲρ; Hel. 778, πῶς φῆς; τί λί-
ξεις; ὥς μ' ἀπόλυσας, γύναι.

1311. "Think of your children as now no longer alive." Soph. Phil. 415, ὥς μηκέτ' ὄντα κείνον ἐν φάει νόει. The part. ὥς with a participle is not uncommon. δῆ here = "now". It stands at the end of a line in Hel. 279, 1035 sup.—ἔξωθεν. The figure by which the ε of ἔξωθεν is elided is called Prodelision, see on 542 sup. For the general form of expression comp. Hel. 467, ποῦ δῆτ' ἂν εἴη, πότιρον ἐκτὸς ἧ' ἂν δόμοις.

1314. As the Latin verbs *lazare* and *levare* so the Greek χαλᾶν is sometimes used in the sense of "loosening". For the whole sentence comp. Hipp. 808, χαλᾷτε κληῖθρα, πρόσπολοι, πυλωμάτων, ἐκλύεθ' ἄρμους, ὥς ἴδω πικρὰν θῆαν γυναικὸς, ἧ με κατθανούσας ἀπόλυσεν. The words χαλ.—πρόσπολοι are addressed to the servants inside, who alone could open the door by unbolting it. Iason while speaking shakes the door loudly, κινεῖς. We must expl. διπλ. κακ. as the dead children and their mother and murderess. τὴν δὲ τίς. φόν. is therefore put for τὴν δὲ ἀποκτείνασσαν, ἣν τίς. φόν., as Elms. says. Schol. διπλοῦν δὲ κακὸν ἢ τὸν θανατόν φησι τῶν δύο τέκνων ἢ τὴν Μήδειαν.

1317. Medea here appears on the roof of the palace, and listens to Iason's invective. She bids him stop shaking the door, and trying to get

inside, and is willing to hear anything he wishes to say to her but he must not come near her, nor indeed can he, for she has a chariot given her by the Sun, in which she can make her escape, thus adopting one of the alternatives mentioned in 1096—97 sup. Pflugk wrongly supposes "fit ἐκκύκλημα, ut, aperta domo, conspiciatur cum corporibus liberorum Medea", quoting Pollux Onom. IV, 128. Schol. ἄνω ἐπὶ τοῦ πύργου ἐστῶσα ταῦτα λέγει. ἀναμοχλ., "force open" as with a lever. So Matth. Paley condemns this expl. and transl. "try to unbar" i.e. to get those inside to unbar. But comp. Orest. 1571, μοχλοῖς δ' ἄραρε κληῖθρα. The line appears to be imitated by Arist. Nub. 1397, σὺν ἐργον, ὃ καινῶν ἐπὶ κινητὰ καὶ μοχλευτὰ. In Christ. Pat. we find the verse quoted with λόγους for πύλας, which Pors. adopts.

1319. πόνου is the usual genit. after παύειν. χρεῖαν ἔχεις is like μυρίαν ἔχειν Phom. 461, see 328 sup. The formula λέγ' εἴ τι βούλει is common, see Suppl. 567, λέγ' εἴ τι βούλει, καὶ γὰρ σὺ σιγηλὸς εἶ: Soph. Trach. 416. χειρὶ δ' οὐ ψ. Schol. ἀντὶ τοῦ οὐ δύνησθαι κατασχεῖν ἡμᾶς οὐδὲ καταλαβεῖν. ἔχομεν γὰρ ὄχημα πρὸς ἀποφυγὴν τῶν πολεμίων· ἐπὶ ὕψους γὰρ παρὰ (nl. περί) φαίνεται ἡ Μήδεια, ὀχουμένην δρακοντίνους ἄρμασι καὶ βαστάζουσα τοὺς παῖδας. On Medea's relationship with the Sun see

δίδωσιν ἡμῖν, ἔρῃμα πολεμίας χειρός.

- 1A. ὦ μῖσος, ὦ μέγιστον ἐχθίστη γύναι
 θεοῖς τε καὶ μοι παντί τ' ἀνθρώπων γένει,
 ἥτις τέκνοισι σοῖσιν ἐμβαλεῖν ξίφος 1325
 ἔτλης τέκονσα, καὶ ἄπαιδ' ἀπώλεσας·
 καὶ ταῦτα δρᾶσας ἥλιόν τε προσβλέπεις
 καὶ γαῖαν, ἔργον τλᾶσα δυσσεβέστατον.
 ὅλοι· ἐγὼ δὲ νῦν φρονῶ, τότε οὐ φρονῶν
 ὅτ' ἐκ δόμων σε βαρβάρου τ' ἀπὸ χθονὸς 1330
 Ἑλλήν' ἐς οἶκον ἡρόμην, κακὸν μέγα,
 πατρός τε καὶ γῆς προδότιν ἢ σ' ἐθρέψατο.
 τὸν σὸν δ' ἀλάστορ' εἰς ἔμ' ἔσκηψαν θεοί·
 κτανοῦσα γὰρ δὲ σὸν κάσιν παρέστιον,

on 405 sup. ἔρῃμα is in appos. to τοιόνδ' ὄχημα. See 597, 1035 sup. For the use of the genit. πολ. χειρ. comp. Soph. Ajax 1212, δειμᾶτος ἦν μοι προβολὰ καὶ βελῶν θούριος Αἴας. Pflugk adds Theokr. XXV, 279, ἔρκος ἐνναλίον ταμείχροος ἰωχμοῖο.

1323. The student should remark the use of the double superl. μέγιστον ἐχθίστη. So in Alkest. 790, τίμα δὲ καὶ τὴν πλείστον ἡδίστην θεῶν Κύπριν βοροτοῖσιν; Hipp. 1421; Soph. Philokt. 631, τῆς πλείστον ἐχθίστης ἐμοὶ ἐχίδνης. The next verse occurs also in 468 sup., where it is spurious.

1325. For ἐμβαλεῖν ξίφος τέκν. comp. 1254 sup.; Phoen. 594, τίς αὖδ' ἄτρωτος, ὅστις εἰς ἡμᾶς ξίφος φόνιον ἐμβαλὼν. With ἄπαιδα Elms. supplies θείσα or ποιήσασα. Bothe expl. ἄπαιδα ὄντα, διὰ τὸ εἶναι ἐμὲ ἄπαιδα. It is a kind of Prolepsis.

1327. Iason could not bear the idea of Medea's being alive and "seeing the Sun and earth" after having committed such crimes. From this one can see that a great punishment to the Greeks was the deprivation of light, air, and liberty. For ἔργ. τλ. δύσσω. comp. 796 sup.; Alkest. 624, ἔργον τλᾶσα γενναῖον τόδε.

1329. "May you perish, and now

indeed I am wise, not being wise formerly when." This figure φρονῶ καὶ οὐ φρονῶ is a favorite one with Eurip., it is called *Oxymoron*. We may comp. Hek. 566, 950, ἐξώκισέν τ' οἴκων γάμος, οὐ γάμος; Phoen. 272, 357, μήτερ, φρονῶν εὐ καὶ φρονῶν ἀφικόμεν.

1330. The adjct. βαρβάρου belongs to δόμων as well as to χθονός. Comp. 1150 sup. where νεάνιδος belongs to ὄργας, 1366 inf. where the pronoun οἷ belongs to ὕβρις. For ἐς οἶκον ἡρόμην Pflugk quotes Hdt. I, 59, πρώτα μὲν γυναιῖκα τεκνοποιὸν μὴ ἄγεσθαι ἐς τὰ οἰκία.

1333. "But the gods have inflicted on me your evil genius." Respecting the Ἀλάστωρ supposed to attend on persons or families guilty of unexpiated crimes see on 1260 sup.

1334. Iason now proceeds to show what the Ἀλάστωρ was. For Medea after slaying her brother at his own hearth (a great sacrilege) came in the Argo, then Iason married her and had children but because of his second marriage she has murdered her children. δῆ, "you must know". κάσιν = Apsyrtus, see on 167 sup. παρέστιον, "at his own hearth". The hearth was the sacred part of houses for suppliants, hence to kill a man at his own hearth was the grossest sacrilege. Schol. παρὰ τὴν

- τὸ καλλίπρωρον εἰσέβης Ἀργοῦς σκάφος. 1335
 ἤρξω μὲν ἐκ τοιῶνδε, νυμφευθεῖσα δὲ
 παρ' ἀνδρὶ τῷδε καὶ τεκοῦσά μοι τέκνα,
 εὐνῆς ἕκατι καὶ λέχους σφ' ἀπώλεσας.
 οὐκ ἔστιν ἵτις τοῦτ' ἂν Ἑλληνὶς γυνή
 ἔτλη ποθ', ὧν γε πρόσθεν ἡξίουν ἐγὼ 1340
 γῆμαί σε, κῆδος ἐχθρὸν ὀλέθριόν τ' ἐμοὶ
 λείαναν, οὐ γυναιῖκα, τῆς Τυρσηνίδος
 Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν.
 ἀλλ' οὐ γὰρ ἂν σε μυρίοις ὀνειδέσι
 δάχοιμι· τοιόνδ' ἐμπέφυκέ σοι θράσος· 1345
 ἔρρ', αἰσχροποιὲ καὶ τέκνων μαιφόνε.

ἔστιαν καὶ τὸν βῶμον ἀνεῖλεν, ὡς
 ** Ἀψυρτον, ἢ ἐπὶ τῷ βωμῷ τῆς
 Ἰστέμιδος. Perhaps a stop after
 βῶμον· and then ὡς ἀνεῖλεν Ἀψυρ-
 τον &c. would restore the passage.

1335. εἰσέβης, "you embarked".
 Ἀργοῦς σκάφ. is spoken by *periphrasis* for Ἀργῶ. Comp. v. 1 sup.

1337. ἀνδρὶ τῷδε is put for ἐμοῦ.
 In vulgar English we would say
 "This 'ere individual". Schol. δεικ-
 τικῶς ἀντὶ τοῦ ἐμοῦ· ἑαυτὸν γὰρ
 δείκνυσσι. τίκτεται is said of the
 woman, τίκτεσθαι of the man, but
 frequently the act. is used of both.
 The *pleonasm* in εὐνῆς καὶ λέχους
 is to be remarked, see note on 435
 sup.

1340. ὧν γε—γῆμαί σε. "Of those
 at least in preference to whom I pre-
 ferred to marry you". γε is ironical,
 ὧν is for ταύτων ὧν.

1342. Τυρσηνίδος. Schol. τῆς
 Σικελικῆς. Τυρσηνὸν γὰρ πέλαγος
 Σικελίας. ἐκ τούτων φανερόν ἐστιν
 Εὐριπίδης τὴν Ὀδυσσεὺς πλάνην
 περὶ Ἰταλίαν καὶ Σικελίαν ὑπε-
 λεφῶς γιγνέσθαι. The sea down to
 the straits of Messina on the west
 coast of Italy was called The Tyr-
 rhene. Skylla was fabled to be a
 monster with six heads and twelve
 feet living on a rock between Italy
 and Sicily. She is again mentioned in
 1359 inf. Comp. Aesch. Agam. 1233,
 τί νιν καλοῦσα δυσφιλὲς δάκος τύ-
 χοιμ' ἄν; ἀμφίβαιναν, ἢ Σκύλ-

λαν τινὰ οἰκοῦσαν ἐν πέτραισι,
 ναυτίλων βλάβην.

1344. ἀλλ' οὐ γὰρ, "But enough.
 For I will not." For this use of
 ἀλλὰ γὰρ see on 252 sup. On μυ-
 ρίοις see 952 sup. For τοιόνδ' we
 should perhaps read τοῖον. So in
 Hek. 907, Aldus *contra metrum* has
 τοιόνδε. See also Alkest. 65. On
 the distinction between θράσος and
 θάρσος I have treated on v. 469 sup.
 I may however remark further than
 in proof of θράσος being used ἐπὶ
 κακοῦ we may remember how the
 braggadocio in the "Eunuchus" of
 Terence is styled "Thraso". So in
 English we have (or at least had,
 for I believe the word is now ob-
 solete, though not, I think, deserv-
 edly so), the word "thrasonical" re-
 specting which see the remarks of
 French, English Past and Present.
 sixth ed. p. 136.

1346. ἔρρ' is something like the
 Latin "I in malam crucem". Schol.
 ἔρρ' αἰσχ· ὅτι δοκεῖ τὸν στίχον
 τοῦτον εἰπὼν Εὐριπίδης ἐκβεβλή-
 σθαι. διὸ καὶ κεχάσται. Gramm.
 ap. Bekk. Anecd. Gr. p. 21, αἰσχρο-
 ποιός· ἢ αἰσχρὰ ποιοῦσα καὶ αἰ-
 σχύνης ἀξία. Critics quote Macho
 ap. Athen. p. 582. C, τί βουλόμενος
 ἱγρῶσας ἐν τραγωδίᾳ· Ἐρρ' αἰ-
 σχροποιεῖ; καταπλεγείς δ' Εὐριπί-
 δης τὴν τόλμαν ἀντίης, σὲ γὰρ,
 ἴφη, τίς μοι δοκεῖ εἶν' αἰσχρο-
 ποιός. I have not found this pas-

ἐμοὶ δὲ τὸν ἐμὸν δαίμον' αἰάζειν πάρα,
 ὃς οὔτε λέκτρων νεογάμιον ὀνήσομαι,
 οὐ παῖδας οὐδ' ἔφρυσα κάξεθρεψάμην
 ἔξω προσειπεῖν ζῶντας, ἀλλ' ἀπώλεσα.

1350

ΜΗ. μακρὰν ἂν ἐξέτεινα τοῖσδ' ἐναντίον
 λόγοισιν, εἰ μὴ Ζεὺς πατήρ ἡπίστατο
 οἷ' ἐξ ἐμοῦ πέπονθας οἶά τ' εἰργάσω·
 σὺ δ' οὐκ ἔμελλες τὰμ' ἀτιμάσας λέχη
 τερπνὸν διάζειν βίοντον ἐγγελῶν ἐμοί,
 οὔθ' ἢ τύραννος οὔθ' ὁ σοὶ προσθεὶς γάμου

1355

sage quoted in Nauck's ed. of the Fragments of the Greek Tragedians, although he refers to Macho ap. Athen. p. 582. D, in his note on Eurip. Aeo-lus. Fragm. 19. p. 293. ed. 1856. But we can scarcely call the words ἔρρ' αἰσχ. a fragment, although the name of the play is not given. But it almost certainly refers to this place.

1347. τὸν ἐμ. δαίμ. = τὴν ἐμ. τύχην, τὴν ἐμ. ξυμφορὰν, referring to τὸν ἀλάστορα v. 1333 sup. πάρα is put by Anastrophe for παρὰ. There is another πάρα which = πάρεστι. See on 66, 442, 545 sup.

1349. οὔτε and οὐ frequently answer to each other like the Latin *neque*—*non*. Comp. Herakl. 615, μόρσιμα δ' οὔτι φυγῆν θέμις· οὐ σοφία τις ἀπώσεται; Orest. 46, ὃς οὔτε σῖτα διὰ δέξης ἐδέξατο, οὐ λούτρ' ἔδωκε χρωτί.—ἔφ. κάξεθ'. I would propose to read ἐθρεψάμην καξέφρυσα, so as to make a ὑστέρων πρότερον i.e. a fact mentioned first which could not occur until the fact mentioned next had occurred. Our proverb "To put the cart before the horse" conveys the same idea. If my reading were adopted we might transl. "the children whom I reared up and begat". For similar expressions comp. Suppl. 919, δυστυχή σ' ἔτρεφον, ἔφρερον ὕφ' ἥπατος πό-νους ἐνεγμοῦσα; Hek. 762, τοῦτόν ποτ' ἔτεκον κάφερον ζώνης ὕπο, and see Addenda. I need scarcely remark that ἔξω is the future of ἔχω.

1351. μακρὰν is strictly the fem. accus. sing. of μακρός but is used

as an adverb. Jelf considers it an instance of Ellipse, as he makes it the accus. fem. and supplies ὥσιν. For the expression we may comp. Hel. 1017; Iph. Aul. 420; Wund. on Soph. Elekt. 1259, οὐ μὴ' στί καιρός, μὴ μοκρὰν βούλου λέγειν. Transl. "I could speak at length in opposition to this speech of yours". So in Soph. Ajax 1040, μὴ τεῖνε μακρὰν. Ζεὺς πατήρ, "father Zeus", mentioned as "rex deorum atque hominum". Medea declines to reply to his charges. She knows the justice of her cause and is content to leave the issue and Iason's punishment in Zeus' hand. Paley remarks that a prose writer would have said ἀλλὰ σύννοιδε Ζεὺς οἶα ἀγαθὰ παθῶν οἶα κακὰ ἔδρασας.

1354. σὺ δ' οὐκ ἔμελλες. I have put a note on interrogation after ἐκβαλεῖν χθονός; and transl. "Surely you did not expect, having dishonoured me to pass a pleasant life, mocking me, nor the princess (did not expect) &c." Elms. renders σὺ δ' οὐκ ἔμ. "You were mistaken, when you expected." I have preferred to make the expression interrog. as in Herakl. 285, ἐνθ' ἐνδ' δ' οὐκ ἔμελλες αἰσχύννας ἐμὲ ἄξειν βίᾳ τοῦσδ'; Comp. also Soph. Phil. 1081 sq., where for συνοίσει we might perhaps read συνεῖσει.

1356. I read οὔθ'—οὐθ' the reading of the MSS. Elms. prop. οὐδ'—οὐδ' following οὐκ ἔμελλες, and though on general principles he is right still Herm. rightly defends the vulg. supposing that Eurip. meant to

Κρέων ἄτιμον ἡσδὲ μ' ἐμβαλεῖν χθονός;
 πρὸς ταῦτα καὶ λέαναν, εἰ βούλει, κάλει,
 καὶ Σκύλλαν, ἣ Τυρσηγὸν ὄκησεν πέδον·
 ἡς σῆς γὰρ ὡς χοὴ καρδίας ἀνθιψάμην.

1360

LA. καὶ τί γε λυπεῖ καὶ κακῶν κοινωνός εἰ.

MH. σάψ' ἴαθι· λίμ δ' ἄλγος, ἦν σὶ μὴ ᾗγελῃς.

LA. ὦ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.

MH. ὦ παῖδες, ὡς ὠλεσθε πατρώα νόσφ.

LA. οὔτοι νῦν ἡμὴ δεξιὰ γ' ἀπώλεσεν.

1365

MH. ἀλλ' ὕβρις οἷ τε σοὶ νεοθυμῆτες γάμοι.

LA. λέχους σφε κήξίωσας οὔνεκα κτανεῖν;

MH. σμιζρόν γυναικὶ πῆμα τοῦτ' εἶναι δοκεῖς;

write οὔτε σὺ. οὔτε ἡ τύρ. οὔτε Κρέων τεμπ. διάξ. βίον.

1357. I read ἄτιμον with good MSS. and the Schol. who expl. ἄτιμον· ἀντὶ τοῦ ἄνεν αἰτίας· ἢ γράφεται καὶ ἀνατὶ. ἦτοι ἀτιμωρητὶ καὶ ἄνεν ἄτης. For the various readings of this line &c. see Addenda.

1358. πρὸς ταῦτα, "in regard to", "wherefore", see on 406 sup.; Herakl. 978. All the MSS. read πέδον. In one there is a gloss σπῆλαιον from which Pors. has conjectured and read σπέας. Elms. edits πέτρων. I cannot see any good reason for changing the text. καρδίας is the usual genit. after ἀνθιψέσθαι, see 55 sup.

1361. "At all events you yourself art grieved, and you are a partner in my calamities." γε is here used as often to add something to the statement of the previous speaker. See on 818 sup. The genit. after κοινωνός as in 946 sup.

1362. "Most surely (i.e. I do grieve &c.). But the grief profits me, if you do not crow over me." Medea means that she suffers but is willing to bear the suffering even though resulting from her own acts, so that Iason cannot scoff at her, or boast that he has injured her with impunity. This was one of the characteristics of the Greek mind. See on 1049 sup. I think λύει is here put for λυσίτελει. So the Schol. λύει δ' ἄλγος· λυσίτελει δέ μοι τὸ ἄλγος,

ἕως σὺ μὴ ᾗγελῃς. Pors. has no objection to this interpretation but suggests that we should expl. "levat, minuit meum dolorem si tu non irrides." But see 1112 sup.

1363. For the genit. after κυρεῖν see 23 sup.—νόσφ. Schol. κακία, ἦτοι λαγνεία καὶ ἀκρασία. Medea means that had it not been for Iason's marrying again (through incontinence his νόσος, as she pretends) she would not have murdered her children. Incontinence is frequently called νόσος, comp. the Hippolytus *passim*.—γε again confirms and adds to the statement of the previous speaker. "However (i.e. even if it was my νόσος) it is not my right hand that destroyed them." I read οὔτοι νῦν γε with Herm. For the vulg. οὐ τοί-νυν (for which Elms. conjectured οὔτοι νυν) σφ' ἀπώλ.

1366. As remarked upon 1330 sup. the pronoun οἷ belongs as much to ὕβρις as to νεοθυμ. γάμ. Medea here shows what provoked her to murder her children.—Iason's insults and his new wife.

1367. "Was it then on account of your bed you thought fit to slay them." καὶ is used to express indignation as in Alkest. 43, καὶ ροσπιτὶς με τοῦδε δεινέρον νεκροῦ; 1052 sup.; Soph. Antig. 770, ἄμφο γὰρ αὐτὰ καὶ κατακτείναντο νοσῆς. So the Latins used "et" Virg. Aen. VI. 806.

1368. Medea here indignantly asks whether he considers a woman's couch

ΙΑ. ἤτις γε σώφρων· σοὶ δὲ πάντ' ἐστὶν κακά.

ΜΗ. οἶδ' οὐκέτ' εἰσὶ· τοῦτο γὰρ σε δίξεται.

1370

ΙΑ. οἶδ' εἰσὶν, οὔ μοι σὺ κάρη μιάστορες.

ΜΗ. ἴσασιν ὅστις ἤρξε πημονῆς θεοί.

ΙΑ. ἴσασι δῆτα σὴν γ' ἀπόπτυστον φρένα.

ΜΗ. στυγεῖ· πιζράν δὲ βάζιν ἐχθαίρω σέθεν.

ΙΑ. καὶ μὲν ἐγὼ σὴν· ῥάδιοι δ' ἀπαλλαγαί.

1375

ΜΗ. πῶς οὖν; τί δράσω; κάρτα γὰρ καγὼ θέλω.

ΙΑ. θάψαι νεκρούς μοι τούδε καὶ κλαῦσαι πάρες.

ΜΗ. οἱ δῆτ', ἐπεὶ σφαῖς τῇδ' ἐγὼ θάψω χειρὶ,
φέρονσ' ἐς Ἥρας τέμενος Ἀκραίας θεοῦ,

a small matter. Iason jests in the same way and ridicules marriage ties in 569—72, 1338 sup. More true to nature and human feeling are Medea's own words in 263—66 sup.—γε is again used to confirm and exemplify. "Yes a small matter indeed to whosoever is prudent, but everything is bad to you."

1371. I read οὔ μοι (οἱ ἐμοὶ) from Herm.'s emend. Comp. Soph. *Oed. Kol.* 788, ἐκεῖ χῶρας ἀλάστορ οὔμός ἐνναίων ἀεί. μιάστορες = ἀλάστορες. For οἷμοι, the vulgate (here quite unsuitable because Iason is rejoicing at the idea of bringing a curse on Medea's head), Tyrwhitt proposed οἶμαι "me thinks", "credo". This able scholar's conjectures on Eurip. were first publ. by Elms. *Oxon.* 1822, reprinted at the end of Valck.'s ed. of the Hippolytus. Lips. 1823. Schol. οἶδ' εἰσὶν οἷμοι· μεταξὺ εἰς ὑπόμνησιν τῶν τέκνων ἐλθὼν Ἰάσων ἀδύρατο καὶ φησὶν ὧμοι.

1373. δῆτα γε is used in affirmation. The adjct. ἀπόπτυστ. does not occur again in Eurip., but the verb ἀποπτύειν is not uncommon.—στυγεῖ, "you are hateful to me", or as Paley well explains εἰ σοὶ ἀπόπτυστός εἰμι, καγὼ σὲ ἀπέπτυσα. There is a tautology in στυγεῖ—ἐχθαίρω. Bothe expl. βάζιν by "sermonem" quoting Soph. *Elekt.* 638.

1375. The formula καὶ μὲν is here used in a unusual way, that of agreeing with a previous speaker.

We may comp. Soph. *Elekt.* 554—56, *ΗΛ.* ἀλλ' ἤν ἐφῆς μοι—ΚΑ. καὶ μὲν ἐφίημι; *Antig.* 220—21, ΧΟΡ. οὐκ ἔστιν οὕτω μῶρος, ὅς θανεῖν ἐρᾷ. ΚΡ. καὶ μὲν ὁ μισθός γ' οὗτος, where καὶ μὲν marks the agreement with the previous speaker, and γε adds something. ῥάδιοι δ' ἀπ. "But a separation is easy". As remarked upon v. 236 sup., it was next to impossible for a woman to get a divorce from her husband under the Attic law, but for a man ῥάδιοι ἀπαλλαγαί. Paley remarks "he appears to mean 'easy for you' not 'indifferent to me', for she inquires on what terms it may be effected."

1377. Iason could not bear the thought of Medea's burying his children and his taking no part in it. This is the condition on which Medea may obtain a divorce, by giving up the dead bodies. Iason again renews his request for the possession of the children in 1402 inf. and complains of its refusal in 1412 inf.

1379. φέρ. ἐς Ἥρας. Schol. Ἥρῃα πένθιμος ἑορτὴ παρὰ Κορινθίοις· Ἀκραία δὲ εἴρεται παρὰ τὸ ἐν ἀκροπόλει ἰδρῶσθαι. τέλη δὲ λέγει τὰ μυστήρια καὶ τὰς τελετάς. Elms. rightly condemns this expl. and well compares Livy XXXII, 23, Promontorium est adversus Sicyonem, Junonis quam vocant Acræam, in altum excurrrens, trajectus inde Corinthum septem fere millia passuum. Hera was especially wor-

ὥς μή τις αὐτοὺς πολεμίῳ καθυβρίσῃ,
 τύμβους ἀνασπῶν· γῇ δὲ τῇδε Σισύφου
 σμενὴν ἑορτὴν καὶ τέλη προσάψομεν
 τὸ λοιπὸν ἀντὶ τοῦδε δυσσεβοῦς φρόνου.

αὐτὴ δὲ γαῖαν εἴμι τὴν Ἑρεχθίδος,
 Αἰγεί συνοικήσουσα τῷ Πανδίωνος. 1385

σὺ δ', ὥσπερ εἰκὸς, καίθανεϊ κακὸς κακῶς,
 Ἀργοῦς κάρα σὸν λειψάνῳ πεπληγμένος,
 πικρὰς τελευτὰς τῶν ἐμῶν γάμων ἰδὼν.

1381. ἀλλὰ σ' Ἑρινὺς ὀλέσειε τέκνων
 φρονία τε Αἰζῆ. 1390

ΜΗ. τίς δὲ κλῆει σου θεὸς ἢ δαίμων,
 τοῦ ψευδόρκου καὶ ξειναπάτου;

shipped at Argos and Samos. She is called Akraia from her temples being built on mountains or headlands. We may comp. Hipp. 29—31.

1381. τύμβ. ἄν. "Moris fuit ossa proditorum patriae extra fines proiicere" Pflugk. The words γῇ Σισύφου are spoken contemptuously. We may comp. note on v. 401 sup., where Hesych. expl. Σισυφρείοις· Κορινθίοις, κακοῖς ἀπὸ Σισύφου βασιλέως; Herm. on Soph. Philokt. 417; Ovid. Metam. XIII, 31.

1382. τέλη. Schol. τέλη δὲ λέγει τὰ μυστήρια καὶ τὰς τελετάς. Ἐγὼ δὲ, φησί, περιποιήσω αὐτοῖς πάνδημον ἑορτήν, ἐν ᾗ πανηγυρίζουσι πάντες οἱ δημόται θυσίας ἐπιτελοῦντες αὐτοῖς (i.e. τοῖς τέκν.)· θύουσι δὲ αὐτοῖς καὶ Ἀργεῖοι κατὰ χρησμόν. But it here means "sacrifices" as an atonement. Musgrave on Soph. Antig. 143 remarks that here as well as in Soph. Trach. 238 (where the Schol. expl. τέλη by θυσίας) τέλη means "gifts offered to the gods". Comp. Aesch. Pers. 204, ἀποτρόποισι δαίμοσι θέλουσα θῆσαι πέλανον, ὣν τέλη τάδε. ἀντὶ, "in atonement for".

1385. Parodied by Thais the courtesan in Athen. p. 585. D, Θαῖς πρὸς γράσωνα πορευομένη ἑραστήν, ἐπεὶ τις αὐτὴν ἠρώτα, πῇ πορεύεται, εἶπεν, Αἰγεί συνοικήσουσα τῷ Πανδίωνος.—We might transl. καθ'.

κ. "dog that thou art, thou shalt die the death of a dog".

1387. κάρα σὸν = "as to your head", the accus. of reference, or as Jelf expl. the accus. to define the part σχῆμα καθ' ὅλον καὶ μέρος, which continues in passive verbs (as here πεπληγμένος) though the former patient has now become the subject of the verb, since it defines the exact operation of the affection or state signified by the passive verb. This verse is bracketed by Bothe as an interpolation, though upon what good ground it would be difficult to say. For the imitation of Neophron and remarks of Schol. see Addenda.

1388. πικρὰς = "fraught with retribution". For this sense see on 398 sup. We have the same words πικρὰς τελευτὰς γάμ. in Aesch. Agam. 745, παρακλίνουσ' ἐπέκραναν δὲ γάμον πικρὰς τελευτὰς.—Ἑρινὺς, "the avenging Fury" to be connected with φρονία which belongs to both substantives, see on 1330 sup.

1392. Eurip. again uses the word ξειναπάτης in Troad. 866, ἀλλ' ἐπ' ἄνδρ' ὃς ἐξ ἐμῶν δόμων δάμαρτα ξειναπάτης ἐλήσατο. Bothe reads ξειναπάτα with Rom. B. Photius. Ξειναπάτας· ἰδίως ἐπὶ τῶν ὄντων μὴ τοιοῦτοι πνέουσιν ἄνθρωποι ἐν τοῖς πηλείταις ὁποῖοι ἐν τοῖς λυκίοις. Εὐριπίδης Σθενεβοῖα· τίς ἄνδρα τιμᾷ ξειναπάτην. Vide Fragm. Sthe-nob. 609. p. 449 (Nauck).

ΙΑ. φεῦ φεῦ, μυσαρὰ καὶ παιδολέτορ.

ΜΗ. στεῖχε πρὸς οἴκους καὶ θάπτ' ἄλοχον.

ΙΑ. στείχω, δισσῶν γ' ἄμορος τέκνων.

1395

ΜΗ. οὐπω θορηγεῖς· μένε καὶ γῆρας.

ΙΑ. ὦ τέκνα φίλτατα. ΜΗ. μητρί γε, σοὶ δ' οὔ.

ΙΑ. κάπειτ' ἔκτας; ΜΗ. σέ γε πημαίνουσ'.

ΙΑ. οἷμοι φίλιον χρήζω στόματος
παιδῶν ὃ τάλας προσπτύξασθαι.

1400

ΜΗ. νῦν σφε προσανδᾶς, νῦν ἀσπάξει,

τότ' ἀπωσάμενος. ΙΑ. δός μοι πρὸς θεῶν
μαλακοῦ χρωτὸς ψαῦσαι τέκνων.

ΜΗ. οὐκ ἔστι· μάτην ἔπος ἔρριπται.

ΙΑ. Ζεῦ, τάδ' ἀκούεις ὥς ἀπελαννόμεθ',

1405

1393. In 1323 sup. we find *μῦσος* for *μῖσος* in Rom. A, and so Stephens (of notorious fame from his fictitious Italian "Vett. Codd.") has edited. We have *παιδολέτειραν* in 849 sup.; comp. Rhesus 550.

1395. Brunck wished to omit *γε* on the authority of Par. A. But Elms. rightly remarked that Iason after saying *στείχω* wished to add something more. As remarked on 818 sup., *γε* is frequently used thus. A good parallel is Alkest. 376, *ΑΙ.* ἐπὶ τοῖςδε παῖδας χειρὸς ἐξ ἐμῆς δέχου. *ΑΙ.* δέχομαι, φίλον γε δῶρον ἐκ φίλης χειρός. Adjectives compounded with *α* privative govern a genit. as Hipp. 949, *κακῶν ἀκήρατος*. For *ἄμορος* (some copies have *ἄμοιρος*), comp. Hek. 421; Soph. CEd. Rex 248. Hesych. ἄμμοροι· ἀμέτοχοι, ἐστερημένοι.

1396. "You do not yet grieve (enough), stay for old age." Pors. reads *γῆρασκέ*, "stay and grow old", and so avoids the violation of *Synaphaea*. Elms. has *γῆρας* and for *ὦ* in next verse would read *φεῦ*. But *Synaphaea* is violated also in Troad. 1333; Soph. CEd. Kol. 139.

1399. Matthiae (on Orest. 383) expl. that two constrs. are confused here, *χρήζω φίλιον στόματος* and *χρήζω φίλιον στόμα προσπτύξασθαι*, comparing Phœn. 1671. Pflugk acquiesces and adds Pind. Olymp. III,

57; Plat. Krito. p. 52. B, οὐδ' ἐπιθυμία σε ἄλλης πόλεως οὐδ' ἄλλων νόμων ἔλαβεν εἰδέναι. Klotz disagrees, and holds with Witzschel that the infin. is put as an epexegetis. Thus the constr. will be *χρήζω φίλιον στόματος ὥστε προσπτύξ. αὐτὸ*. To this Pors., Elms., Bothe and Paley agree. None of these explanations please me. I agree with Jelf (in his Greek Grammar p. 641. vol. II) who says "When an infin. (or part.) stands in the same sentence with some other *verbum finitum*, the subst. which properly depends on the infin. (or part.) is frequently made to depend on the *verbum finitum*, so that it is in the case required thereby." We may comp. Hipp. 1376; Hel. 675 where Herm. and Dind. are, I think, wrong in changing the vulgate; Soph. Philokt. 62, οὐκ ἤξίωσαν τῶν Ἀχιλλείων ὅπλων ἐλθόντι δοῦναι κυρίως αἰτουμένῳ where see Wunder's note. In his note Klotz refers to Cic. de Univers. cap. 9, reliquorum siderum quae causa collocandi fuerit.

1404. οὐκ ἔστι, "It cannot be, you are speaking to no purpose". So in 388 sup. it may mean "it cannot be". ἔπος ἔρριπται is a not uncommon idiom. Comp. Alkest. 680, καὶ νεανίας λόγους ὅπλων ἐς ἡμᾶς; Hipp. 214, 232; Ovid. Heroid. III, 98, at mea pro nullo pondere verba cadunt.

οἷά τε πάσχομεν ἐκ τῆς μυσαρῆς
καὶ παιδοφόνου τῆσδε λεαίνης;
ἀλλ' ὅπόσον γοῦν πάρα καὶ δύναμαι
τάδε καὶ θριγῶ κάπιθεάζω,
μαρτυρόμενος δαίμονας ὥς μοι
τέχν' ἀποκτείνασ' ἀποζωλεύεις
ψαῦσαί τε χερσὶν θάψαι τε νεκρούς,
οὐς μήποτ' ἐγὼ φύσας ὤφελον
πρὸς σοῦ φριγμένους ἐπιδέσθαι.

1410

ΧΟ. πολλῶν ταμίης Ζεὺς ἐν Ὀλύμπῳ,

1415

1406. For οἷά τε πάσχ. comp. 161 sup.—I read ἀλλ' ὅπόσον γοῦν with most editors. Elms. and Bothe have γ' οὖν for γοῦν. See 123 sup. γοῦν = "at all events". See Iph. Aul. 908; Bacch. 638; Arist. Equit. 87.

1409. Paley well remarks that the *Threnos* was properly spoken *over* the dead body, but Iason, not being able to reach the bodies, says ὅπου-
σον γοῦν πάρα (for πάρεστι). I have adopted Blomfield's or rather Schütz's conject. κάπιθεάζω for the vulg. κάπιθεάζω which all the MSS. have. In his note on Aesch. Choeph. 856, Ζεῦ, Ζεῦ, τί λέγω, πόθιν ἔρ-
ξομαι τὰδ' ἐπευχόμενη κάπιθεά-
ζουσ', Blomf. has proposed this cor-
rection also made by Schütz admitted by Klotz and Paley but not by Kirch. In the passage from the Choephoree the common reading is κάπιθεά-
ζουσ', for which Blomf. has rightly written κάπιθεάζουσ', and which Hermann has at last adopted. Comp. Thuc. VIII, 53, Εὐμολπιδῶν μαρ-
τυρομένων καὶ ἐπιθειάζοντων μὴ
κατάγειν.—Hesych. ἐπιθαίξει· θε-
οὺς ἐπικαλεῖται. ἐπιθεάσας· κατ-
ευξάμενος. Some editions have a comma after θριγῶ, then κάπιθ.
and μαρτυρ. go together (we must read μαρτυρομένους). "And I call upon the gods as witnesses." If retained κάπιθεάζω = "I am excited with grief", as Bothe explains, though I do not quite agree with him. L and S would render "urge on", "re-
peat earnestly". Why not simply "supplicate". Buttmann considers that

θαάζω = θαάσσω, "to sit as a sup-
pliant" but that Euripides not know-
ing its real meaning gave it a mean-
ing as if from θαῶς, "I rush forward"
i.e. "conceitously feror". Soph. (Ed. Rex
2) and Aesch. give it its true and
original meaning.

1412. It was considered wicked
not to bury, or allow to be buried,
dead bodies. So after a battle, the
vanquished party obtained a truce to
bury their dead. From Soph. Antig.
1070—73 we learn that to refuse to
allow a body to be buried was re-
garded as an insult by the *lower*
deities.

1413. I read ὄφελον with all MSS.
Bentley proposed ὄφελον, adopted
by Klotz and Paley. For the augment
omitted we may comp. Aesch. Agam.
1551 sq.; Pers. 915 where read ὄφε-
λε. I also propose ὑπὸ σοῦ instead
of πρὸς σοῦ, from Christ. Pat. 1305
sq., ὅν μήποτ' αὐτῇ φύσας ὄφελ-
λον νέκυν τὰ νῦν ἰδέσθαι φθίμι-
νόν σ' ὑπ' ἀνόμων. For μήποτ'
ὄφελον expressing a wish see on
v. 1. μὴ precedes ὄφελον as in Ion
286, ὡς μήποτ' ὄφελόν σφ' ἰδεῖν.
Schöne observes that φύσας must be
pressed. The sense is as if Eurip.
wrote οὐς μήποτ' ἐγὼ φῦσαι ὄφελ-
λον καὶ πρ. σοῦ φθιμ. ἐπιθ. or
even οὐς μήπ. ἐγ. φῦσαι ὄφ. ὥστε
πρ. σοῦ φθιμ. ἐπιθ.

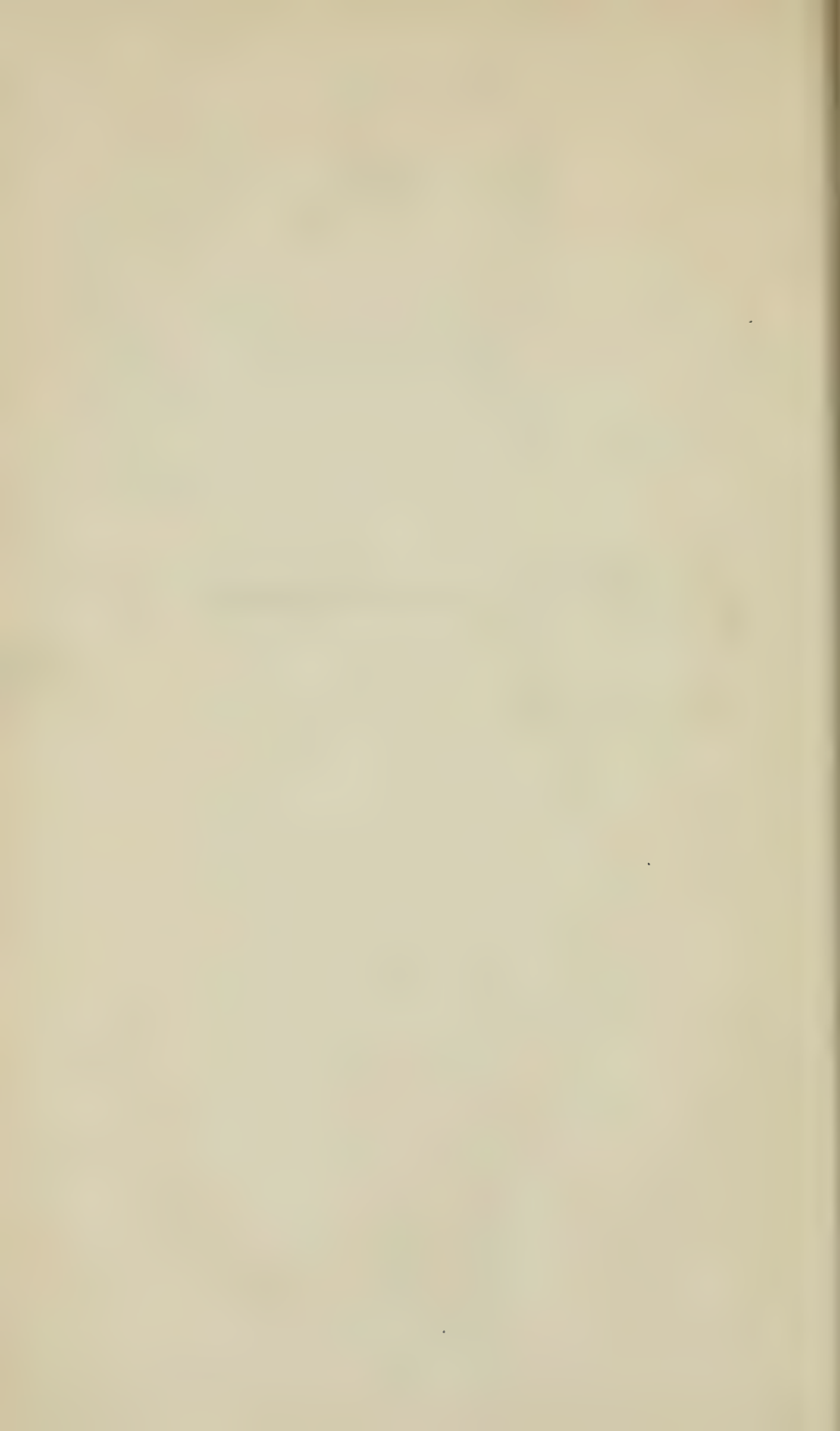
1415—19. These concluding ana-
paests are found also at the end of
the Bacchae, Andromache, Helena
and Alkestis. The first line is however
πολλὰ μορφὰι τῶν δαιμονίων.
They appear to have been added on

πολλὰ δ' ἀέλπτως κραίνουσι θεοί·
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκήτων πόρον εὔρε θεός.
τοιόνδ' ἀπέβη τόδε πρᾶγμα.

as a *tag*. Herm.'s note on these verses (ad fin. Bacch.) is good.— Qui factum sit, ut Euripides quinque fabulas iisdem versibus finierit, non memini me a quoquam interpretum indicatum legisse. Scilicet, ut fit in theatris, ubi actorum partes ad finem deductae essent, tantus erat surgentium atque abeuntium strepitus, ut quae chorus in exitu fabulae recitare

solebat, vix exaudiri possent. Eo factum, ut illis chori, versibus parum curae impenderetur. At the end of two MSS. are written the words πρὸς διάφορα ἀντίγραφα, Διονυσίου ὁλοσχερῆς, καὶ τινὰ τῶν Αἰδύμων. Thus it appears that it was customary for scribes to compare their MS. when finished with other copies.

ADDENDA AND APPENDICES.



A D D E N D A.

On v. 385. I read σοφοὶ with Elmsley. All the MSS. and Schol. have σοφαὶ referring to the race of women in general, in accordance with the canons of Herm. on Viger. p. 714, 50, "Ubi de una muliere masculinum genus ponitur, semper plurali numero utuntur, et vicissim, ubi pluralem de muliere ponunt, masculinum genus usurpant. Masculinum singularis numeri adhibetur ubi universe aliquis intelligitur, seu vir, seu femina sit, licet femina nunc innuatur. Contra ubi de pluribus mulieribus sermo est, ita ut viri non debeant intelligi, femininum genus usurpatur. Eurip. in Med. v. 386, ἧ̃ πικρύνσκμεν σοφαὶ μάλιστα." But Elms. rightly defends σοφοὶ on the ground that Medea is now speaking of herself, adding "ei enim soli conveniunt verba φαρμ. αὐτοῦς ἐλεῖν. Ei soli veneficium erat ἡ εὐθεΐα ὁδός. Si de cunctis mulieribus sermo esset, δόλοις, τέχναις, μηχαναῖς aut tale quid dixisset". So also Andrew Dalzel in Mus. Crit. Cant. p. 329. n. 3. to whom Porson wrote maintaining that σοφαὶ is right here, and on which letter Matth. remarks: "Sed rectius Porson de toto genere femineo hoc valere, et Euripidem hanc occasionem sexui maledicendi non praetermisisse monet." Pers. quoted Ion 616 sq., ὅσας σφαγὰς δὴ φαρμάκων τε θανάσιμων γυναικες ἡνέρον ἀνδράσιν διασθοράς on which Paley remarks, "which at least proves husband-poisoning was a common vice as with the Romans we are told some women dared *per famam et populum nigros efferre maritos*. However it was not by poison but by caustic drugs that Medea eventually killed her victims." Now I do not see how the passage from the Ion quoted proves that husband-poisoning was a common vice, nor do I recognize the distinction made by Paley between "poison" and "caustic drugs". Another passage from the same play, the Ion, has however a plausible appearance in favour of reading σοφαὶ here, referring to women as a class viz. v. 843 sq., ἐκ τῶνδε δεῖ σε δὴ γυναικῶν τι δοῦναι ἢ γὰρ ξίφος λαβοῦσαν ἢ δόλφον τινα ἢ φαρμάκοισι σὸν κατακτείναν πόσιν καὶ παῖδα. There are three more passages in Eurip. (at least I only remember

three at present) which go far to support the reading σοφαί. They are Hipp. 389—90, 509—10; Kress. Fragn. 467, p. 399 (Nauck), γαμεῖτε νῦν, γαμεῖτε, καὶ τὰ θνήσκετε ἢ φαρμάκοισιν ἐκ γυναικὸς ἢ δόλοισι. I will now state my grounds for reading σοφοί, and for supposing Medea to speak of *herself*. 1) We know that Medea was learned in the use of drugs, in fact her country, Kolchis, was notorious for poisons through her skill and wickedness. Comp. Hor. Carm. II, 13. 8. 2) A reference to Ovid Epist. Heroid. XII, 181; Pliny I, 25, 2 will show that Medea reckoned her skill in the use of drugs as great and one of the instruments of her revenge. 3) In support of Medea's assertion of her skill in the use of drugs we have her words in 390 inf., which seem to point to an attempt at poisoning or some chemical contrivance, while in 717—18 we find her entreating Aegeus to protect and receive her, and promising him "to make him cease from being childless, by her knowledge of drugs". Again in v. 789 inf. she says that if Glauke puts on her presents she will perish through the power of the drugs with which she will smear the gifts.—For these reasons then, and in consequence of the well-known usage by women, when speaking of themselves, of the masc. instead of the fem. plural of which instances occur in 314 sup. and 765 inf., I have determined to read σοφοί and am pleased to find Lenting in his edition publ. in 1819 conjecturing σοφοὶ μάλιστα φαρμακῆς, αὐτοῖς ἐλεῖν.

On v. 442 Musgrave read μόχθων παρὰ τῶνδε, and so Rom. D. All the other MSS. have πάρα which Porson and all succeeding critics have rightly edited but wrongly expl. as put for the plural πάρεσι. Paley acknowledges this usage to be rare and quotes Aesch. Eum. 31; Arist. Ach. 862, 1091. Now πάρα for πάρεστι is common enough, comp. 1347 inf.; Alkest. 341. But I do not believe πάρα is put for πάρεσι. I explain it as put (as usual) for πάρεστι, the singular, and account for the fact of a plural noun, masc. or fem. δόμοι, joined to a singular verb πάρα by supposing the passage and all the others quoted above by Paley to be examples of the idiom called the *Schema Pindaricum*. I have collected the following examples and references—Eur. Hel. 1358; Hipp. 1255; Phœn. 349; Bacch. 1350 where Elms. is wrong; Ion 1146 where see Paley; Soph. Trach. 520 where see Herm.; Aesch. Pers. 49; Eumen. 31; Hom. Il. XXIII, 380; Od. VI, 131; Pind. Ol. X, 5—6; Pyth. X, 110—11; Fragn. Dithyr. 45, 15; Fragn. Incert. 265, 286; Hesiod. Scut. Herakl. 245; Theogn. 321 where see Wolf; Arist. Vesp. 58; Lysist. 1260; Ach. 862, 1091; Plat. Legg. V. p. 732 E; Euthyd. p. 302 C, see Heind. on ibid. p. 403; Repub.

p. 462 E where see Stallb.; Gorg. p. 500 D; Sympos. p. 188 B; Hdt. I. 26, see Valek. on ibid. p. 376. 21; Lukian. Amor. p. 410; Jelf §. 386; Matth. §. 216. 4; Rost §. 100. not. 6; Buttm. vol. I. p. 552; Viger cap. V, §. I, p. 194—95; Apollon. de Synt. III. p. 223; Lesbos de Figuris p. 184 (Valek.); Ellendt Lex. Soph. v. εἰμὶ.

On v. 459. Some MSS. have τὸ σόνδε; some τὸ σὸν δὲ adopted by Klotz; some τοσόνδε; some τοσὸν δὲ; some τόσον γε adopted by Paley. Lasc. has τὸ σὸν δέ which is good; Aldus τὸ σὸν γε adopted by Dind., which as Paley says implies a false emphasis "your advantage, if not that of others". I do not like any of the above, and adhering as closely as possible to the MSS. propose τὸ σὸν δὲ, "your interests, as it seems". The use of δὲ meaning "as it seems", "as I think" is common see 1024, 1035 inf. For τὸ σὸν ("your interests") τὸ ἐμὸν &c. comp. Phæn. 474, ἐγὼ δὲ πατρὸς δαυμάτων προὔσχεψάμην τοῦ μόν τε καὶ τοῦδ'; Herakl. 883, τὸ σὸν προτιμῶν ὥς νιν ὀφθαλμοῖς ἴδοις, κέρνοις τε τῇ σῇ δεσποτούμενον χειρὶ, where the vulgate is κρατοῦντα καὶ σῇ δεσπ. χειρ. Now κρατοῦντα can scarcely be made to stand for κρατούμενον, so Reiske has proposed κρατοῦσα admitted by Paley, Scaliger read κραται τε. Elms. ably proposes βλέποντα. Reiske says "fortasse κρατοῦσα, aut πειρούντα aut δακνύοντα aut δακνυόντα pro δακνυόεντα". Musgr. thinks ἀκρατοῦντα i.e. ἀκρατῶς se gerentem is the salve. All these may be called "hariolationes" and truly Elms. says "viro- rum doctorum ad nostrum locum conjecturae Sardi sunt venales, alius alio nequior". His own βλέποντα is by no means bad, having special reference to 880 sup. But the best of all conjectures hitherto made is κλαίοντα, *male mulctatum*, that of J. C. Orelli in his Appendix on Isokr. ἀντιδ. p. 390. approved by Dindorf. I venture to propose the following emendation of the whole line, which I also have admitted into the text—κέρνοις τε τῇ σῇ δεσποτούμενον χειρὶ. Perhaps v. 887 has some allusion to this. For τὸ σὸν in our passage we may also compare Hek. 122, 989 where see Pflugk, 1195; Andr. 257, πῦρ σοι προσείσω, τοῦ τὸ σὸν προσζέψομαι; Rhesus 405; Elekt. 1114; Soph. Trach. 53 where read τὸ σὸν, Wunder and MSS. τόσον by the same error as here; Œd. Rex 626.

On v. 1051. The genit. expresses partly surprise and partly indignation. Surprise is expressed in two ways, either by the genit., or by the infin. generally with the article. Both ways are here combined, the genit. χάρις and the infin. προσέσθαι. So also in Alkest. 832, ἀλλὰ σοῦ τὸ μὴ προσέσθαι. It appears thus that ἀλλὰ (which is often used in an abrupt transition to another

subject see 1067 inf., or in the beginning of a lively speech as in Xen. Anab. II, cap. 1. §. 4, ἀλλ' ὥφελε μὲν Κῦρος ζῆν) has some part in expressing the indignation and surprise. For wonder expressed by the genitive comp. Arist. Aves 61, "Ἀπολλὸν ἀποτρόπαιε, τοῦ χασμήματος; Nub. 153, ὦ Ζεῦ βασιλεῦ, τῆς λεπτότητος τῶν φρενῶν; Plat. Euthyd. p. 303 A, πυνπᾶξ Ἡράκλεις, καλοῦ λόγον; for the use of the infin. comp. Hel. 747, εὐηθεῖς δέ τοι τὸ καὶ δοκεῖν ὕρνιθας ὠφελεῖν βροτούς; Xen. Kyrop. II, 2. 3, τῆς τύχης, τὸ ἐμὲ νῦν κληθέντα δεῦρο τυχεῖν; Arist. Nub. 267, τὸ δὲ μηδὲ κυνῆν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαίμον' ἔχοντα, see also Jelf §. 495, §. 679; Matth. §. 371, §. 544; Rost §. 125, not. 5; Herm. on Vig. p. 702; on Soph. Philokt. 234. For φρενὶ the vulg. Klotz rightly reads φρενός from the best copies. Elms. also knew the genit. but supposed that κακῆς must be read with it so that the meaning might be ἀλλὰ τῆς ἐμῆς κακῆς φρενός ἐστι, τὸ καὶ προ. μ. λ. We might comp. Hipp. 936, φεῦ τῆς βροτείας, ποῖ προβήσεται, φρενός. Klotz expl. φρενός as put for ἐκ φρενός and Paley refers to Hipp. 121 sq. πέτρα — παγὰν προῖῃσα κορημῶν for the genit. depending on προέσθαι. Hesych. expl. κάκη (which is a subst.) by πελία, ἢ κακία. ἀλλὰ τῆς ἐμῆς κάκης· κακονχίας. Elms. emends this note which is corrupt, almost certainly κάκη· κακία. Πελιάσιν. It appears that either our play was called the *Peleus*, just as the *Hippolytus* was the *Phaedra*, and the *Bacchae* the *Pentheus*, or that another tragedy, presumably written by Euripides, which was called the *Peleus*, existed and had many passages similar to those in our own play, which appears from the Scholiast's note on v. 693 sup., σεσημειώται ὁ στίχος, ὅτι ἐν Πελιάσιν ἐστίν, ὦν ἀρχή, Μήδεια, πρὸς μὲν δώμασιν τυραννικοῖς. For the idea in λόγους φρενός προ. Klotz quotes Pind. Nem. IV, 5, ῥῆμα δ' ἐργμάτων χρονιώτερον βιοτεύει, Ὅ τι κε σὺν Χαρίτων τύχα, γλῶσσα φρενός ἐξέλοι βαθείας. See also Olymp. II, 162; Aesch. Theb. 593.

On v. 1349. If my change be admitted here it is supported by Soph. (Ed. Rex 827, καὶ πατέρα κατακτανεῖν Πόλυβον, ὃς ἐξέφυνε καὶ ἐξέθρεψέ με where Erfurdt and Schaefer in Meletem. Critic. p. 16 have proposed to read ἐξέθρεψε καὶ ἐξέφυνσέ με, on which Ellendt Lex. Soph. v. ἐκτρέφω, remarks "contra optimorum librorum fidem propter fictam prothysteri elegantiam Erf. et Schaefer. Mel. Cr. p. 16 et l. c. ἐξέθρεψε καὶ ἐξέφυνσέ με scripserunt." Dindorf and Wunder reject this verse, the latter because "the mention of the name of Polybus is here quite out of place". But Schneidewin rightly considers it indispensable "as giving marked expression once more to (Edipus' firm belief that Polybus was his real father (see v. 793 sup.), otherwise (Edipus'

strange reflection might raise a doubt in the mind of the hearer". Still however on the whole it is as well to retain the ordinary and more usual reading in both places although the change in Soph. is supported by manuscript authority.

On v. 1357. I read ἄτιμον with Kirch. and good MSS. Most copies have ἀνατεῖ, none ἀνατῖ. The Schol. and Hesych. knew this latter form and the question is whether ἀνατῖ or ἀνατεῖ is the proper form. MS. authority is entirely in favour of -ει, and so reads Klotz, we have also the high authority of Matthiae. But in opposition to our view (for I agree with Klotz and would read -ει) figure the names of Elmsley, Bothe, Lenting, Dindorf and Paley, Blomfield. Now I think we may lay this rule down and apply it here "that in modal adverbs if τ precedes the ending, and it belongs to the root, the ending is ει as ἀναίμωτ-ει, αὐτοστ-ει, but when τ does not belong to the root as in the case of verbal adjectives, the ending is -ι." ει is also the ending after vowels and generally after liquids as ἀμελεῖ, ἀκραεῖ and πανοραμῖ. Another rule by which we may explain ἀνατεῖ is "adverbs derived from nouns in α or η genit. ης or from adjectives compounded with such nouns, and those derived from adjectives which in the genit. have ε before ος, all end in -ει as ἀμαχεῖ, ἀνατεῖ, ἀσπουδεῖ, αὐτοβοεῖ". Some adverbs have two forms as ἀμοχθεῖ and ἀμοχθῖ, πανοιζεῖ and πανοιζῖ. We may refer to Jelf. §. 324, 2. β; Matth. §. 257, d. 3; Rost §. 86, p. 319 who is in favour of ἀνατῖ. Ellendt Lex. Soph. v. ἀνατεῖ also declares in favour of ἀνατεῖ and when by reason of the frequent changes of ει into ι by the copyists we can place no confidence in the manuscripts when -ι is found, so whenever -ει is found, it is a strong argument in favour of that form. Blomfield on Aesch. Prom. 216 (208 Dind.) argues in favour of ἀνατῖ from ἄνατος, and certainly his arguments are strong and well-based. For the adverb itself we may comp. Soph. Antig. 485 where Dind., Wund., and most commentators and MSS. have ἀνατῖ; Aesch. Eumen. 59; Arist. Ekk. 1020, in both places Dind. has ἀνατῖ; Plat. Legg. IX. p. 871 E. Matth. considers that the reading ἄτιμον arose as a var. lect. from Phoen. 1761. For examples of ἀνατεῖ from Plato compare Ruhnken. on Timaeus Lex. Plat. p. 31.

On v. 1387. One Schol. has this note on the manner of Iason's death. Ἰστρορεῖται Ἰάσων τέλει τοιούτῳ χρησάσθαι· κοιμώμενον γὰρ αὐτὸν ὑπὸ τὴν Ἀργὴν κατασπαεῖσαν ὑπὸ πολλοῦ χρόνου, μέρος τι ταύτης ἐκπυσθὸν κατὰ τῆς κεφαλῆς ἔκρουσεν. Ἀργὸς ὅς οὖν λειψάνῳ λέγει ἀντὶ τοῦ μέρους τινὶ τῆς Ἀργοῦς. Another remarks—οἱ μὲν λέγουσι κατὰ Μηδείας χόλον ἢ κέλεισιν

ὑπὸ τῇ πρύμνῃ τῆς Ἀργοῦς καταδαρθέντα τὸν Ἰάσονα τελευτῆσαι, ἐμπεσόντος αὐτῷ ξύλου. Νεόφρων δὲ ξενικώτατον. ἀγχόνῃ γὰρ τελευτῆσαι· τὴν γὰρ Μήδειαν παράγει πρὸς αὐτὸν εἰποῦσαν. In the Ed. Ven. the reading is Νεόφρων ξενικώτως τὴν παράγραφος πρὸς αὐτὸν εἰποῦσαν; Klotz edits Νεόφρων δὲ ξενικώτερον ἀγχόνῃ φησὶ τελευτῆσαι &c. The verses from Neophron are (Ed. Ven.)

τέλος γὰρ αὐτεχθίστω μόρῳ φέρεις
βροτὸν ἀγχόνῃς ἐπισπάσας ἔρη.
τοῖα τε μοῖρα σῶν κακῶν ἔργων μένει.
διδάξεις τοὺς ἄλλους μυρίους ἐφημέρους
θεῶν ὕπερθε μήποθ' αἰρεῖσθαι βροτούς,

which Barnes emends thus τέλος γὰρ αὐτὸς ἐχθίῳ μόρον φέρεις, βρόχειον ἀγχόνῃς ἐπισπ. δέρη. τοῖα σε μοῖρα σῶν κακῶν ἔργων μένει. διδάξεις δέ τ' ἄλλους μυρ. ἐφημ. θεῶν ὕπερθε μήποτ' αἰρεσθαι βροτούς. Heath reads the fourth verse thus ἄλλους (κἄλλους;) διδάξεις μυρίους ἐφημέρους. The Flor. MS. has the whole thus τέλος γὰρ αὐτὸς ἐχθίστω μόρῳ φέρεις, βρόχῳ τὸν ἀγχόνῃς ἐπισπ. δέρη. τοῖα σε μοῖρ. σ. κ. ἐρ. μ. διδάξεις τοὺς ἄλλους μυρίους ἐφημ. θεῶν ὕπ. μήποθ' αἰρεῖσθαι βροτοῖς. Elms. corrects thus

τέλος γὰρ αὐτὸς αὐτὸν αἰσχίστῳ μόρῳ
φθερεῖς ***
βρόχον τὸν ἀγχόνῃς ἐπισπάσας δέρη.
τοῖα σε μοῖρα σῶν κακῶν ἔργων μένει,
δίδαξεις ἄλλοις μυρίοις ἐφημέροις,
θεῶν ὕπερθε μήποτ' αἰρεσθαι βροτούς.

Klotz edits τέλος φθερεῖ γὰρ αὐτὸς αἰσχίστῳ μόρῳ, βροχῶτὸν ἀγχόνῃν &c. as Elmsley, following Nauck in his ed. of the Tragic. Graec. Fragm. p. 566—67. See also the Greek Argument Στάφυλος δέ φησι. With reference to the use of the pronoun σὸν we sometimes find the possessive pronoun of the person which is contained in the verb along with the accus. So Hel. 1192, ἡ φάτιν τιν' οἴκοθεν κλύουσα λύπη σὰς διέφθαρσαι φρένας; Herm. on Soph. Philokt. 1456.

A P P E N D I C E S.

1.

On v. 127—28. This is a difficult passage. I transl. "But excess of fortune (i.e. too great wealth or power) brings no advantage to mortals." Paley thus: "But whatever is in excess (overshoots the mark) avails at no fit time for mortals." The

sentiment is that superabundant wealth or power brings no more assistance to its possessors in time of danger or need than less would have done. On the contrary such people often fall by their own greatness and power, or as the Schol. remarks ἔπειτα τῷ μὲν ὑπερβολὴν ἔχοντι φθόνος παρακολουθεῖ. Hermann renders "quod autem modum excedit, nihil tempestivum efficit mortalibus", adding "ceterum καιρὸν pro καιρία dixit Pindarus Pyth. I. 157. Neque aliena sunt apud eundem πολλῶν καιρὸς Nem. I. 28 et καιρὸς ὄλβον VII. 86 pro πολλὰ καιρία et ὄλβος καιρίας", on which Paley remarks "thus καιρὸν will be a cognate accus. 'avails for no good'." Pflugk is wrong in taking δύναται — *valet* and καιρὸν adverbially as in Hel. 479, καιρὸν γὰρ οὐδέν' ἤλθεις where Paley wrongly says that "this accus. is really one denoting the *point* (not the duration) of time". He compares Soph. Ajax 34, καιρὸν δ' ἐφίηταις. But I do not think the Greek accus. ought to refer thus to a *point* of time. I explain our passage by supposing either the preposition ἐς to be omitted in the same constr. as in Hel. 479 and Soph. Ajax 1316, καιρὸν ἴσθ' ἐληλυθώς, or else by taking καιρὸν as governed by δύναται, which is also Klotz's expl. For the accus. with δύνασθαι we may compare Xen. Anab. II. 2. 13. ἥν δὲ αὕτη ἡ στρατηγία οὐδὲν ἄλλο δυναμένη ἢ ἀποδρᾶναι ἢ ἀποφυγεῖν; Thuk. VIII. 36, καὶ νῦν αὖτα αἱ ἀγγελίαι τοῦτο δύναται; Demos. de Coron. p. 233, 24, τί δὲ τοῦτ' ἐδύνατο, ὧ ἄνδρες Ἀθηναῖοι, ἐγὼ διδάξω, quoted by Klotz; Jelf. (Greek Gr. §. 578) appears to expl. καιρ. as governed by δύν. and = a cognate accus.; Matth. (Greek Gr. §. 425, 5) considers οὐδένα καιρὸν as put for an adverb ἀκαιρῶς. In §. 425, 2. a (p. 690—91 Eng. ed.) he appears to explain the accus. as referring to a *point* of time, quoting Musgr. on Hipp. 1131; Bacch. 723. In the passage he quotes from Herodotus II, 2, τὴν ὥρην ἐπαγινέειν σφίσι αἶγας the accus. τὴν ὥρην is merely adverbial like τὴν ἀρχὴν, τὴν ταχίστην &c. In Soph. Ajax 1316 quoted above, it is easy to explain with Jebb, that καιρὸν is a cogn. accus. and = καιρίαν ὁδόν. Elms. explains our passage thus. δύναται is for ἰσχύει or σθένει as often, and καιρὸς does not mean "intempestive" but "immoderate, supra modum". The words οὐδένα καιρ. δύν. θνητ. he explains thus "plus aequo valent mortalibus, id est potentiores quam expedit reddunt homines ad tempus scilicet." Brunck remarks "καιρὸν non tempus sed opportunitatem significat." καιρὸς here means "profit" or "advantage", comp. Andr. 131, τί σοι καιρὸς—καταλείβειν; Soph. Philokt. 151, φρονεῖν ὅμμ' ἐπὶ σῶ μάλιστα καιρῷ; Aesch. Suppl. 1061, τίνα καιρὸν με διδάσκεις. In Hel. 479, καιρὸν γὰρ οὐδέν' ἤλθεις, Pflugk expl. οὐδαμῶς εἰς καιρὸν, quoting Soph. Ajax 34. But Kirch. has proposed to read καιρὸν δ' ἐς οὐδέν' ἤλθεις on which Klotz re-

marks "ut denuo accusativus defendendus atque explicandus esse videatur, qui est aptissimus in eius modi locis, in quibus quod sola casus significatio non adiuncta praepositione rem conficit, multo concisior oratio est, quam si adponeretur praepositio". Klotz explains our passage thus "quae modum mediocritatis excedunt nihil quod utile aut opportunum sit mortalibus efficiunt". The primary sense of *καιρός* appears to have been "a mark to shoot at". Comp. Suppl. 745, ὦ κενοὶ βροτῶν οἱ τόξον ἐκτείνοντες ὡς καιροῦ πέρα; Aesch. Agam. 365, αἰδοῦμαι—τόν—τείνοντα πάλοι τόξον, ὅπως ἂν μήτε πρὸ καιροῦ μήθ' ὑπὲρ ἄστρον βέλος ἡλίθιον σκήψειεν; Prom. 517, μή νυν βροτούς μὲν ὠφέλει καιροῦ πέρα; perhaps also Andr. 1120, χωρεῖ δὲ πρύμναν· οὐ γὰρ ἐς καιρὸν τυπεῖς ἐτύγγαν', where ἐς καιρὸν = "fatally" or to the point or heart, as we say "to drive a nail home"; comp. Soph. (Ed. Rex 1196, καθ' ὑπερβολὰν τοξεύσας. Paley well remarks "the exact sense would then be 'arrows that fly too high reach no mark at all' but are wasted and lost".

2.

On v. 284. In this verse the great difficulty lies in the constr. *ξυμβ. πολ. δείματος*. Musgr. says τοῦδε δείματος is put for ἐς τόδε δείμα. Elms. remarks "sensus verborum *ξυμβ. π. τοῦδε δείμ.* magis perspicuus est quam constructio. Fortasse explicandum πολλὰ σύμβολα (id est, τεκμήρια, σημεῖα) ἔχει τοῦ δεινῆ εἶναι" quoting Soph. Philokt. 403, ἔχοντες, ὡς ἔοικε, σύμβολον σαφὲς λύπης πρὸς ἡμᾶς, ὃ ξένοι, πεπλεύκατε. Bothe maintains a discreet and dignified silence. Matthiae follows Musgr.'s expl. and in his Greek Gramm. §. 326, 3, explains as the partitive genit. In his edition of the play he remarks "ξυμβ. τ. δείμ. dictum esse existimo, quia poeta cogitaret de συλλαμβάνεσθαι, συνάρασθαι τινός, *adiuvare*, cuius vis in συμβάλλεσθαι *conferre ad aliquid*, quodammodo inest". This explanation Paley pronounces far-fetched. Pflugk takes the genit. as depending on πολλὰ, thus "*multa huius timoris* (i.e. multa quae hunc timorem excitent, multae huius timoris causae) *conveniunt*", and compares Aesch. Choeph. 999 (Blomf.) (1012 Dind.), φόνον δὲ κηκίς ξὺν χρόνῳ ξυμβάλλεται πολλὰς βαφὰς φθειροῦσα τοῦ ποικίματος. Klotz well remarks that the genit. cannot depend on πολλὰ unless by a kind of prolepsis, for which see on 864 inf. He explains "*concurrunt vero multa quae sint eius timoris*, i.e. *quae faciant ad illum timorem eumque in nobis excitent*" quoting Terence Andr. III, 2, 31 multa concurrunt simul, qui coniecturam hanc nunc facio. I will add Heaut. II, 2, 3 concurrunt multae opiniones quae mihi animum exaugeant, which seems like a translation of this very verse. Paley has a long note on

this passage and after rejecting the idea of supplying μέρος (the notion of which however may be inherent in ξυμβ.) and repudiating Matthiae's, Elmsley's and other critics' explanations, mildly asks whether the verse may not be an interpolation, observing that the Schol. has no remark on it, and that it is quite superfluous. But it is scarcely superfluous, for if we omit it, we shall want a γὰρ in the next verse. My expl. is that the genit. is governed by συμβάλλεται [which however is not put for συλλαμβάνεσθαι] and is a partitive genit. for which see 303, 946 inf. For the genit. after συμβάλλεσθαι compare Thuk. III, 36, προσξυνεβάλετο τῆς ὁρμῆς where see Arnold (Porro is wrong; Lysias c. Nicom. p. 184, 31, τοῦ μὲν γὰρ καὶ φυγεῖν ὑμᾶς μέρος τι καὶ οὗτος συνεβάλετο; Hdt. VIII, 90. 7, πρὸς δὲ ἔτι καὶ προσεβάλετο φίλος ἐὼν Ἀριαράμης, ἀνὴρ Πέρσης παρεὼν, τοῦτον τοῦ Φοινικηίου πάθεος, where Reiske's conjecture may be dispensed with. Many may prefer Matthiae's explanation and can compare Soph. Œd. Kol. 436, οὐδεὶς ἔρωτος τοῦδ' ἐφαίνεται ὥφελων where Wunder explains the genit. after ὥφελων by supposing ὥφελων to take the place of a subst. ὥφελιτῆς. Others perhaps more correctly expl. the genit. by "in furtherance of this desire" supposing like Matth. here, that the poet was thinking of συλλαμβάνων or -όμενος. Translate "contribute to form a part of" and see Xen. Mem. Socr. II, 7. 1; Kyrop. VII, 5, 78—79.

3.

On v. 668. The temple and oracle of Delphi are meant. Schol. τί δ. ὄμφ. γῆς· τὸ μέσον τῆς οἰκουμένης τὸ μαντικόν· ἐσάτης δὲ, ἐπεδήμησας, ἐνδημείς. The town of Delphi and the temple of Apollo were situated on a high rock at the foot of Mount Parnassus (which was double peaked and emitted a mysterious light, comp. Ion 714, 1125 sq.; Phoen. 226; Bacch. 306; Soph. Antig. 1127 where Schneidewin remarks: "On the top of the two peaked Parnassus flames were occasionally seen, it was believed, which were supposed to be the flashing of the torches borne by the divine attendants of the god, as they moved round him in the nightly dance"). We may compare Ion 550; Andr. 998; Soph. Œd. Rex 464 where see Wunder and Erfurdt, who quotes Strabo IX, p. 418; Justin. XXIV. 6 (positum est [i.e. templum] in monte Parnasso, in rupe undique impendente); Livy XLII, 15. The Greeks considered Delphi to be the ὀμφαλὸς or centre of the earth. In Hom. Od. I. 50, Kalypso is said to live νῆσῳ ἐν ἀμφιρύτῃ, ὅθι τ' ὀμφαλὸς ἐστὶ θαλάσσης. Plato in his De Legibus III, 427 C says οὗτος γὰρ δήπου ὁ θεὸς (i.e. Apollo) ἐν μέσῳ τῆς γῆς ἐπὶ τοῦ ὀμφαλοῦ καθήμενος ἐξηγεῖται, perhaps only with reference to Greece, on

account of its elevated and precipitous, as well as central situation. In Soph. Œd. Rex 899 we have οὐκέτι τὸν ἄθικτον εἰμι γὰρ ἐπ' ὀμφαλὸν σέβων, where on τὸν ἄθικτ. Musgr. remarks "In my note on Eur. Ion 231 (224 Dind.) I have suggested, that this expression implies that the white stone, which stood at Delphi and was considered the centre of the earth (ὀμφαλὸς τῆς γῆς), according to Pausanias in Phocic. c. 16. p. 835 was enclosed with a fence to keep off the multitude." On this passage Mitchell remarks "The ὀμφαλὸς was in strict language that white stone, which stood in the adytum of the Delphic temple (Aesch. Eum. 40; Plat. Repub. IV, 427 B; Pind. Fragm. Boeckh p. 570), and on which were placed two golden eagles, representatives of that Zeus who was the real president and inspirer of the temple, Apollo being the subordinate agent or interpreter." See Strabo IX. p. 420, δέικνυνται δὲ καὶ ὀμφαλὸς ἐν τῷ ναῷ τεταυνιωμένος, καὶ ἐπ' αὐτῷ αἱ δύο εἰκόνες τοῦ μύθου. He here refers, not to the Gorgons as Herm. supposed, but to the two eagles sent by Zeus from the two ends of the earth, and which were fabled to have met at Delphi. It is difficult to decide whether Delphi was called ὀμφαλὸς γῆς on account of the white stone there, or from the fable of the two eagles sent forth by Zeus to find the centre of the earth having met at Delphi. I am inclined to prefer the latter reason. For the epithet ὀμφαλὸν applied to Delphi compare Phoen. 237, παρὰ μεσόμφαλα γύαλα Φοῖβου Δίρκαν προλιποῦσα where the Schol. Φοῖβον λέγει τὸν ἐν Δελφοῖς τοῦ θεοῦ ναόν, μέσον τῆς πασῆς γῆς ἐσχηκότα χώραν, ὡς οἱ τοῦ μύθου αἰτοὶ ἔδειξαν; Ion 5, 223, 462; Iph. Taur. 1258; Orest. 331 where the Schol. ὀμφαλὸς λέγεται ἢ Πυθῶ παρὰ τὸ τὰς ὀμφὰς τὰς ἀπὸ θεοῦ χρηστηριαζόμενας λέγειν ἢ παρὰ τὸ εἶναι ἐν μέσῳ τῆς οἰκουμένης. λέγεται γὰρ τὸν Δία, μαθεῖν βουλόμενον τὸ μέσον τῆς γῆς, δύο αἰτούς ἰσοταχεῖς ἀφεῖναι, τὸν μὲν ἀπὸ δύσεως, τὸν δὲ ἀπὸ ἀνατολῆς καὶ ἐκεῖ (i.e. at Delphi) αὐτούς συναντῆσαι, ὅθεν ὀμφαλὸς ἐκλήθη. ἀνακεῖσθαί τε χρυσοῦς αἰτούς φασὶ τῶν μυθευομένων αἰτῶν ὑπομνήματα; ibid. 591; Aesch. Eum. 40, where see Stanley, 166; Choeph. 1036; Theb. 747. We find in Livy XXXVIII, 48, Delphos, umbilicum orbis terrarum Galli spoliaverunt. The Schol. expl. ἐστάλης by ἐπεδήμησας. For the accus. after a verb of motion see 7 sup.; Bacch. 5; Iph. Aul. 1544. For στέλλειν with a single accus. (more usually with double accus.) compare Iph. Aul. 119, μὴ στέλλειν τὰν σάν ἱνιν πρὸς κολπῶδη πτέρυγ' Εὐβοίας; Soph. Œd. Rex 430.

A D D E N D A.

v. 363. For the simile compare Shakspeare Hamlet Act III, scene 2, or to take arms against a sea (al. assail) of troubles and by opposing end them.

v. 409. For the simile compare Virg. Aen. 2, 169; Pope Dunciad III, 245—46.

v. 485. After Shakspeare (not Shakespere) add Othello Act V, scene 10 I pray you, in your letters, — Speak of me as I am — Then must you speak of one that loved not wisely, but too well; Ovid. Heroides 2, 25—28 Demophoon, ventis et verba et vela dedisti: vela queror reditu, verba carere fide. Dic mihi, quid feci, nisi non sapienter amavi.

v. 659. Paley well remarks "The terms in which the idea is expressed are singularly Pindaric. In 'opening the lock of the mind' there seems to be an allusion to those images described by Plato in the *Symposium*, which opened and displayed a range of smaller statuettes within."

v. 1172. Compare Nonn. Dionys. X, 4, οἰστρηθεὶς Ἀθάνας μανιώδει Πανὸς ἱμάσθῃ, quoted by Pflugk.

ERRATA.

THE SECOND NUMERAL MARKS THE COLUMN.

Page 3, last line after "Ομηρος add Od. V. 264.

- „ 7, 1, line 5 after see add 138 inf.;
 „ 8, 1, „ 7 for dependant read dependent
 „ 10, 2, „ 15 „ surprized „ surprised
 „ 11, 1, „ 2 from bottom for διαφορὸν read διαφορὰν
 „ 12, 2, „ 1 for δυσθυμούμένη read δυσθυμουμένη
 „ 13, 2, „ 12 „ μείρ. „ μείζ.
 „ 14, 1, „ 24 „ Theocr. „ Theokr.
 „ 15, 2, „ 10 from bottom for "ratify a friendship." read "ratify" a
 friendship.
 „ 15, 2, „ 4 for αἶνω read -αἶνω
 „ 18, text, verse 184 for ἀτ' ῥ read ἀτὰρ
 „ 32, 1, line 12 for Hecate read Hekate
 „ 35, 1, „ 4 „ εστιν „ ἐστίν
 „ 36, 1, „ 9 „ εδει „ ἔδει
 „ 40, 1, „ 20 „ περὶ „ πέρι
 „ 42, 2, „ 6 „ ητις „ ἧτις
 „ 42, 2, „ 7 „ qui „ quae
 „ 45, 1, „ 26 „ εμπας „ ἔμπας
 „ 45, 1, „ 28 „ οὔτω „ οὕτως
 „ 48, 2, „ 11 „ Sicyon „ Sikyon
 „ 48, 2, „ 17 „ συμβαλεῖν read συμβαλεῖν
 „ 49, 2, „ 16 „ Vulgate „ vulgate
 „ 49, 2, „ 5 from bottom after Rhesus add 148.
 „ 51, 2, „ 10 „ „ for enemies, read enemies
 „ 56, 2, „ 9 „ „ „ ὦν. „ ὦν;
 „ 57, 1, bottom line for Eretheus read Erechtheus
 „ 58, 2, line 3 from bottom for conjunct. read conject.
 „ 63, 2, „ 2 for in read is
 „ 67, 2, „ 11 from bottom for exedisti read excedisti
 „ 71, 1, bottom last line for seems read sees
 „ 73, 1, line 10 from bottom for elited read elided
 „ 77, 1, „ 7 „ „ „ „ behold" read "behold".
 „ 79, 1, „ 3 for retained read "retained"
 „ 79, 2, „ 12 „ be. read be
 „ 83, 2, „ 1 „ γερ. „ γέρ.
 „ 85, 2, „ 2 from bottom for do" read do"
 „ 88, 2, „ 7 „ „ „ ὀρήξειν read ὀρήξειν
 „ 89, 2, „ 10 for bring read briny
 „ 91, 1, „ 7 from bottom for κακον read κακὸν
 „ 96, 1, „ 18 for "me thinks" read "methinks"
 „ 98, 2, „ 5 from bottom for a not read not an
 „ 111, 2, „ 23 for Socr. read Sokr.

I N D E X.

	A.	Page	Aorist, force of	Page
Abstract for concrete		11, 62, 83	3rd pers. imper. with <i>μη</i>	7, 15
Accus. of apposition		6	of completion	21
„ adverbial		80	Gnomic	45
„ at beginning of speech		24	in <i>-σαν</i>	45
„ cognate		18	for obsolete present	24
„ for dative		10, 64	used for present	55
„ depending on part		61	peculiar use of	24
„ double		10, 24, 26, 34	subj. with <i>μηδεν</i>	57
„ of going over space		58	with <i>ἄρα</i>	70
„ „ motion over		80	Apsyrus	17
„ „ „ towards		5	Artemis	17
„ „ more remote object		19	Article omitted	25
„ „ object of emotion		10, 17	Asyndeton epexegetic	31
„ „ reference		5, 48, 80, 97	Athenians praise of	57
Active for middle		27, 28	Athens „ „	57
„ where middle would be expected		54	Attraction	6, 7, 8, 26
Adjective for adverb		52	<i>ἄ ἄ</i> force of	72
Adjectives compounded with <i>α</i> privative		98	<i>ἄβρωγς</i> idea in	57, 80
Adjective with genit.		25	<i>ἄγειν</i>	51
„ fem. with masc. subst.		30	<i>ἀγῆλαι</i>	69
„ in neut. sing. and subst.		30	<i>ἀδικεῖν</i> with double accus.	26
„ in genit.		30	<i>ἄει</i>	35
„ neuter with masc. subject		28	<i>αἰδεῖσθαι</i> to pity	29
„ neuter with fem. subst.		63	<i>αἰνῶ τὰδε</i>	62
„ rare		48, 96	<i>αἰρεσθαι</i>	59
„ superfluous		9	<i>αἰσθάνομαι</i> with part.	7
Adverb for adj. with <i>εις</i>		34	<i>αἰσυννᾶν</i>	6
Adverbs in <i>-ει</i>		107	<i>αἰθῶος</i>	90
Aegeus		47	<i>ἀλάστωρ</i>	87
Air, lamenting to		9	<i>ἄλη</i>	89
Akraia, Hera called		97	<i>ἄλις</i> (= <i>μετρίως</i>)	45
Akropolis, reference to		57	<i>ἀλίσκεται</i> (= <i>εὐρίσκεται</i>)	11
Alliteration		24, 27, 36, 55, 65	<i>ἀλλὰ</i> uses of	26, 28, 50, 64
Altars in Greek houses		32	<i>ἀλλὰ γὰρ</i> force of	23
Anapaests concluding plays		99	<i>ἀλλάσσειν</i>	66
„ synaphaen in		98	<i>ἄλλως</i>	56, 70
Anastrophe		10, 40, 94	<i>ἀλφάνειν</i>	26
			<i>ἀμαθία</i>	21
			<i>ἀμείβεται</i>	87
			<i>ἄμιλλαν πολύτεκνον</i>	40

	Page		Page
ἄμορος	98	βούλομαι and ἐθέλω	44
ἄμφι with accus.	11	βραβεύς	24
ἄμφίπυλος	15	βωμὸς	6
ἄν omitted	37		
„ with Optat. in conditions	18	C.	
„ „ „ „ negat. sentence	71	Celare with double accus.	10
„ repeated	23	Chorus of πολιτίδες	57
„ transposition of	64	Cloud, simile from	13
ἀναδέσμη	66	Compar. with genit. and ἤ	40
ἀνακαλεῖν	6	Conditional sentence, part. with	
ἀναμοχλεύειν	91	εἰ put for finite verb in	76
ἀνάψει	13	Conjunctive, Deliberative	31, 88
ἀνδάνειν	6	Constr. change of	9, 85
ἀνέχεσθαι with part.	8	„ confused	47, 98
ἀνῆρασθαι	22	„ double	10
ἀνῆρ for ἀνθρωπος	47	„ mixed	62
ἀνθάπτομαι with genit.	9	Copulation, peculiar mode of	15
ἀνολολύζειν	80	Crasis	8
ἀντιτείνειν	61	Crop, simile from	89
ἀπαλλαγῇ	32, 96	χαῖρε, ὦ καὶ σὺ	47
ἀπειπεῖν	35	χαίρων	32, 52
ἀπενάσθην	17	χαλᾶν	91
ἀπενέπω	56	χαρακτήρ	38
ἀπέσβη and ἀπέστη	84	χαράσσειν	17
ἄπλητος, ἄπλαστος, ἄπλετος,		χάριν δοῦναι	50
and ἄπλατος confused	16	„ „ πρὸς used adverbially	39
ἀπὸ for ἐπὶ	15	„ φέρειν	38
ἀποβήσεται omitted	30	χλωρόν	62
ἀπολείπεσθαι τινος	7	χρηῖζειν with genit.	98
ἀπ' ὀμμάτων	20	χρηῖν with dat.	60
ἀπόπτυστος	96	χρηῖσθαι	29, 57
ἀποστρόφη	43, 55	χρηστήριον	47
ἄρα force of	70	χρoύζειν	37
ἄραϊος	43	χρῶστος	45, 66
ἀρεῖται	88		
ἀριδάκρυς	61	Δ.	
ἄροτος	89	Dative <i>commodi</i>	5
ἀριτάκρυς	61	„ local	66
ἄσεται	8	„ after χρῖν	60
ἄσης (= "surfeit")	22	Deafness, simile of from rock	7
ἄσκος	48	Death personified	76
ἀσπάσασθαι	73	Dependent clause, subject of at-	
ἀσπίδα, παρὰ στῆναι	23	tracted	8
ἀστῶν conject. of Jacobs	58	Desiderative verbs	12
αὐτοῖς μελάθροις force of	17	Dice metaphor from	11
αὐτοφόντης	88	Dike invoked	53
αὐχεῖν	42	Divorce, Athenian law of	22, 96
ἀφορμῇ	29	Doors in Greek houses	15
ἀχάριστος	46	Double constr.	10
		„ Optat.	43
B.		„ Superl.	92
Beard, reverence for	10	Dowry custom of	22, 96
Brachylogy	79	δαί	68
Burial, refused considered wicked	99	δαίμων (= "luck")	66
βαλβίς	86	δέ peculiar use of	15, 73
βαρεῖα	8	δέμας of the dead	83

	Page		Page
δέμας ἐμὸν for με	31	ἔμελλες	94
δέσποινα and δεσπότις	6	ἐμὸν δέμας put for με	31
δεσπότις force of	49	ἐν μέσῳ	57
δεῦρ' αἰεῖ (= μέχρ'ι νῦν)	47	ἐν ᾧ ("penes quem")	21
δῆ ironice	69	ἐνεστι ἐν	21
„ force of	57, 105	ἐξαίρειν	37
δῆθεν	69	ἐξαιρεῖσθαι	55
δῆτα, μή—γε	28	ἐξαιρόμενον	13
διακναίεσθαι	17	ἐξανέχεσθαι	11
διὰ λόγων ἵνα	60	ἐξαντλεῖν	11
διαφθείρειν	29, 72	ἐξηγοῦ θεοὺς	52
δικαίως	12	ἐξιέναι	24
δις τόσον (= διπλοῦν)	82	ἐξόν use of	30
δοκήσω for δόξω	53	ἐξορίζειν	34
δοκῶν, οὐ—κλύειν	10	ἐξώπιος	44
δόξα	25	ἐπεὶ (= ex quo tempore)	7
δόμος (= "family")	16	ἐπεὶ γε	15
δόμους "apartments"	81	„ τοι καὶ	48
δορυξένος (= ξένος)	48	ἐπειδὴ καὶ	39
δ' οὖν "however"	26	ἐπὶ force of	49
δρασεῖν	12	„ with accus.	29
δράσω τάδε	24	ἐπιγαμεῖν and ἐπιέναι	49
δύναται (= valet)	15, 109	ἐπιθείσκειν	99
—δυσ, neuter verbs compounded		ἐπιπνύειν τι	56
with	12	ἐπιστρατεύειν	82
δυσίατος	38	ἐπιστρέφεισθαι	47
		ἐπίφθονος	26
E.		ἔπος ῥίπτειν	98
Entreaty, form of	11	ἐρετμεῖν	5
Epitheton Ornans	47	ἔρις used of domestic quarrels	38
Erechtheidae, Athenians called	57	ἔρκος	67
Erinyes	87	ἔρρε	93
Exclamation, genit. of	72	ἔρωτι ἐκπλαγεῖσα	5
Eye, rolling of	81	ἐς τοῦτ' ἀλγηδόνας	9
„ bull's, idea in	12, 18	ἔσω for εἶσω	12
ἐβλασταν	87	„ „ ἔνδον	15
ἐγῶδα (crasis)	8	εὐ neuter verbs compounded with	12
ἐθέλω and βούλομαι	44	εὐκαταία	17
εἰ use of	29	εὐπρόσοιστος	25
„ = μή οὐ after notions of doubt		εὐσεβτεῖν	52
and fear	18, 63	ἐφάστιον	50
εἰ καὶ and καὶ εἰ	11	ἐχέγγυος	31
εἴ πως	18	ἐχει force of	16
εἶεν	31	ἐχιν = κατέχιν	42
εἴθ' ὄφελον expressing a wish	5	ἐχθραν τιμὴ συμβαλεῖν	8
εἰκῶ	80	ἐχω with first aor. part.	7
εἰπτεῖν with double accus.	10, 34	ἦ—ἦ	58
εἴπον (= "jubeo")	24	ἦ for πόττερον	37
εἰσιδεῖν	50	ἦ for ἐμὲ ἦ	38
ἐκ superfluous	9	ἦ adverb	29
ἐκατι	25	ἦ γὰρ and ἦ που	49
ἐκεῖ = ἐν Ἀιδου	73	ἦ μὴν	70
ἐκλιμπάνω	55	ἦ που	90
ἐκτείνειν	42	ἦ λικας	22
ἐλτεῖν force of	30	ἦν μή ποτε	7
ἐλκων κῶλον	81	ἦνσε for κατήνισε	79

	Page		Page
ἡσύχον ποδὸς metaphor from	20	γλωσσαλγία	39
ἥτις (= "quippe quae")	42, 78	γνώμην, παρὰ	42
		γούν	14, 99
F.		γύης	36
Fem. for neuter	36		
„ plur. joined with neut. sing.	22	H.	
Finite relative for indefinite	77	Happiness, not before death	85
Future, force of	23	„ permanent opposed to	
„ (= L. <i>futurum exactum</i>)	24	temporary good-luck	85
„ interrog. for Imperat.	60	Harmonia, mother of Muses	58
„ for present	90	Hekate invoked	32
φαιδρὸν	71	Hellas contrasted with βάρεβα-	
φάυλην	56	ρος χθδὼν	39
φεύγειν and φυγεῖν	66	Hera called Akraia	97
φθαίνειν part. with	80	Hermes	53
φιλεῖ (= "amat")	9	Hiatus	30
φίλτατα, τὰ, meaning of	6	Hospitality	43
φλαυρός	75	Houses, doors of Greek	15
φόβος εἰ πείσω	18	„ rooms „ „	81
φόβου πλέα	61	Hunting, metaphors from	30, 89
φόνον (= μῖασμα φόνου)	55	Hymn, simile from	8
φροντῖς, νέα	9		
φρυτὸν applied to women	21	I.	
		Iason and Kadmus, stories of	36
Γ.		„ death of foretold	97
Gain, metaphors from	12, 35, 62	Imperfect, force of	40
Genitive absolute	62	„ with ἄρα	70
„ of cause of feeling	10	Impersonals used personally	28
„ „ exclamation governed		Infinitive for indic.	30
„ by οἷμοι	72	„ without article for sub-	
„ after verbs of ceasing	9, 35	stantive	7
„ for accus. and ἦ	47	„ epexegetic	98
„ of inferiority	27, 63	„ with σε expresses wonder	72
„ of price or equivalence	39	„ „ τὸ καὶ expresses	
„ privative	7	wonder	72
„ after πρὸς	10, 47	„ with words expressing	
„ of wonder	72	a quality	15
„ anomalous	25, 110—11	Ino, story of	89
Gifts, power of	65	Ionic form of perfect	53
Gods, assistance of invoked	44, 55	Irony	38
Gold, test of base	38	Ivy, simile from	83
Greeting, formula of	47	Jealousy	26
Grief, prostrate position in	6	Joy opposed to sorrow	54
„ told to the elements	9	λέναι διὰ λόγων	60
γὰρ elliptic use of	9	ἵκετεύω omitted	27
„ after an ellipse	26	ἵμερος	45
„ interrogative	9	Ἰσότης recommended	14
γε use of	8, 12, 56, 64, 95	ἔτω νῦν	49, 56
„ emphatic use of	37		
„ μὴ δῆτα in expostulation	28	K.	
γελάσθαι ἐξ ἐχθρῶν	55	Kadmus and Iason, stories of	36
γέρον τύμβος	83	Kings, anger of	14
γερσοσκεῖν	70	Kleon	21
γινώσκεις (= τὴν γνώμην ἔχεις)	12	Knees and beard. reverence for	10
γινώσκω καλῶς	21	Kypris partial to Attica	58
γλυκεῖα φροντῖς	70	„ power of	45

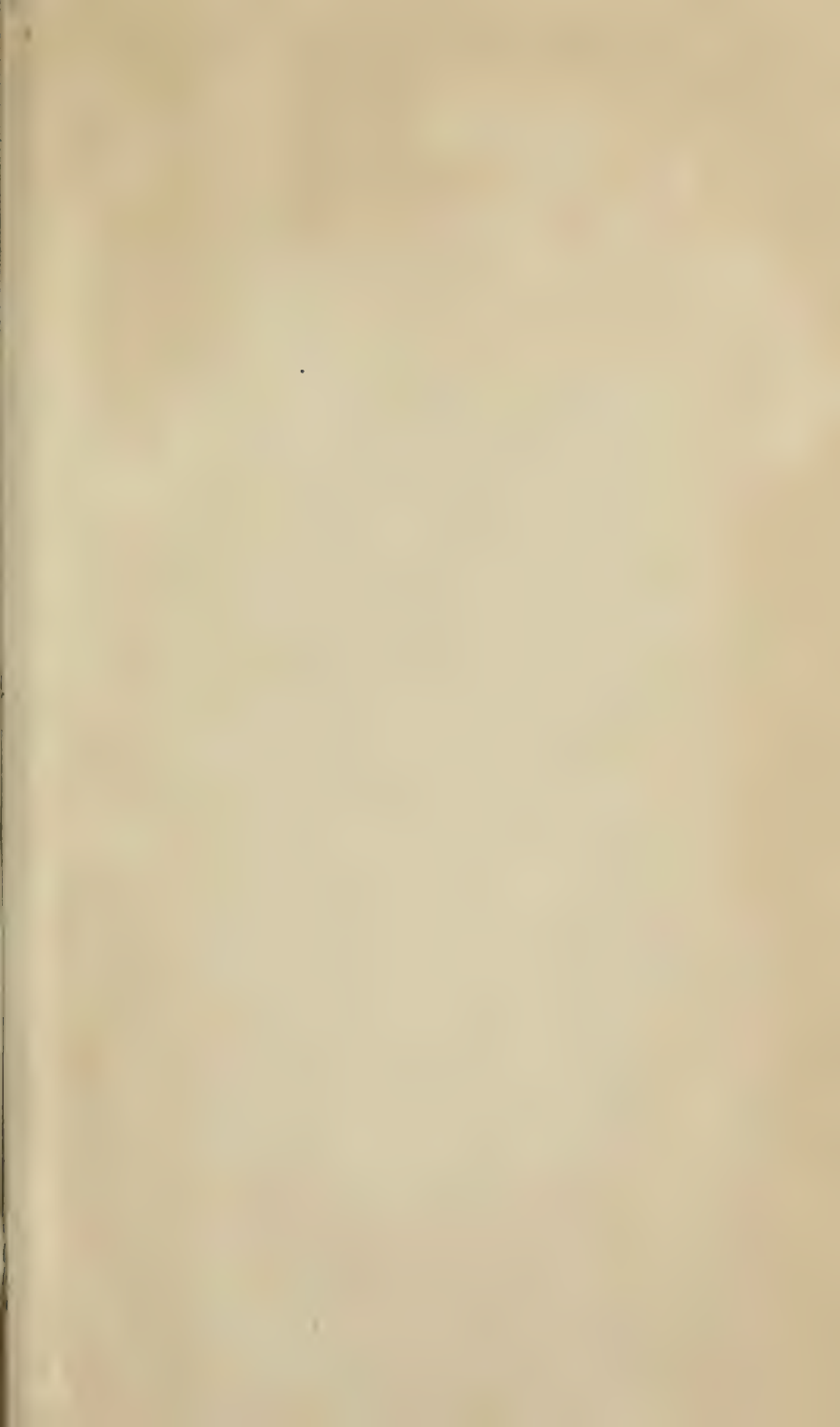
	Page		Page
καθαρὰν	46	λεπτῶν μύθων	74
καί to express indignation	95	λεχρία	80
καὶ δὴ (= "suppose")	31, 76	λιμὴν	53
" " force of	77	λόγον λέγειν	27
" εἰ and εἰ καὶ	11	λύειν = λυσιτελεῖν	41, 76, 95
" μὴν use of	96		
" τὸ with infinitive	72	M.	
καιρὸς, meaning of	15, 109—10	Marriage, second	49
κάκη a substantive	72	" concord in	6
κακὸν (= "reproach")	35	" torch held by mother	60, 69
κακῶν πέλαγος idea in	25, 30	" when happy?	22
καλλίνικον (sc. ᾠδὴν)	8	" goddess of, Artemis	17
καλλιστεύειν	64	" worse than single life	75
καίως "a rope"	24	" ties ridiculed	95—96
κάμνειν said of ships	53	Masculine for feminine	27
καρδοκεῖν	77	" or fem. for neuter	36
καρδία	71	" used by a woman	27, 31, 103—4
καρτερεῖν	49	Mediocrity, living in recommended	14
καταλύειν βίον	16	Middle for active	19, 63
καταπνέειν	58	Misogynism	32, 41
κατασκήπτειν constr.	12	Muses, love of for Attica	57—58
κατάστασις	82	Music, use of	18
κατέρχομαι	69	μακράν	94
κατέχειν (= ἔχειν)	53	μάτην ἄρα	87
κεῖσθαι	6	μεθεσθαι with genit.	51
κέκρανται meaning of	15	μεθορμίσασθαι	23, 34
κέρδος, πᾶν	35	μέλλειν for βραδύνειν	35
κεχρησθαι	28, 29	μεμπτά	65
κηδενεμα for κηδεστῆς	11	μὲν	6
κίβδηλος	38	" interrog.	48, 78
κινεῖ καρδίαν	13	" followed by τε	14
κλῆδα ("strait")	20	μὲν γε	75
" φρενῶν ἀνοῖξαι	46	μέσανυλος θύρα	15
κνίζειν	41	μεσοῦν	10
κράσπεδα λαίφους	39	μέτα, on the prep. placed after	40
κρίνεσθαι	43	μετ' ἄλλων	58
κρύπτειν with double accus.	10	" ἀστών Jacob's conject. ap-	
κτῆμα, παλαιόν	9	proved	58
κυνάεας	5	μετὰ, compounds of	14
κυρεῖν with genit.	6	μεταστένομαι	67
κωκυτὸς	81	μετηλθον	5
κῶλον ἔλκων	81	μὴ force of	11
		" in prohibitions	10
A.		" with 3rd pers. aor. imper.	10
Lamenting to air, custom of	9	" δῆτά γε in expostulation	28
Lightning, simile from	12	" σύ γε in entreaties	72
Litotes	7, 15, 62	μηδὲν for μὴ or μηδαμῶς	16
Liver, seat of anger	13	μηποτ' ὀφελον	99
Love, companion of wisdom	58	μιαστορ	96
" inordinate, bad	45	μικρῶ, ἐν τινι	17
λάμπειν active	82	μῖσος and μῦσος	92
λείπεσθαι with genit.	9	μνείαν ἔχω for μιμνήσκω	28
λείπεται, meaning of	11	μόνη superfluous	9
λέκτρα, λέχος, and λέχη	16	μύθων λεπτῶν	74
λελησμένος	23	μυρίος	65

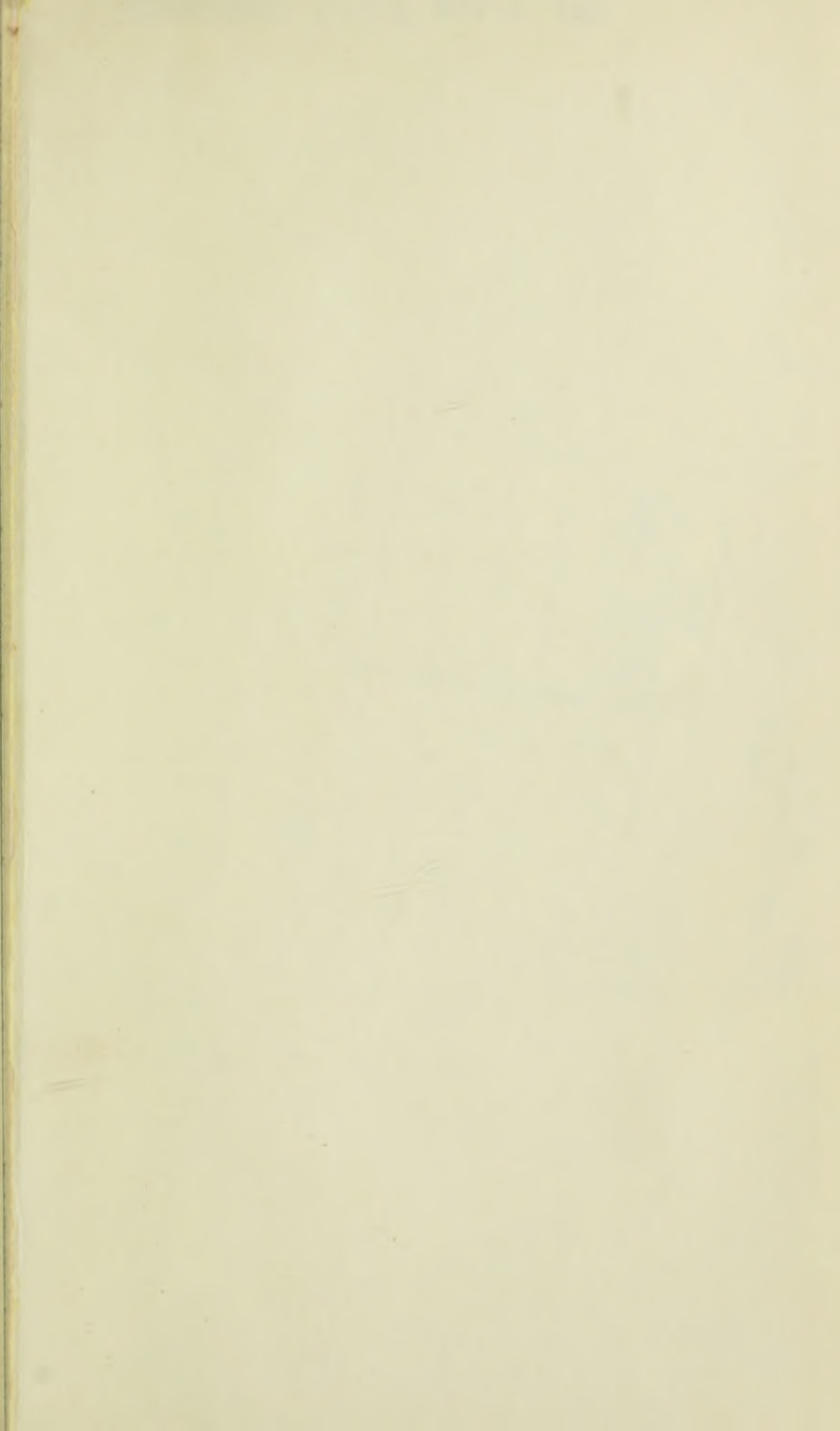
	Page		Page
Prodelision	40, 73, 91	πρωτα μὲν—τε	14
Prohibitions with μή	10	πρωτα, τα (= "principes")	62
Prolepsis	25, 59	πυρογοῦν	39
Pronoun repeated	89	πῶς ἂν (= "utinam")	12, 17
„ position of	21, 42	„ „ with Optat.	12, 17
„ at beginning of sentence	21		
„ possessive for perso- nal	26, 29	P.	
Prothysteron	70, 94	Repetitions, usage of verbs in	86
παιδολέτορ	98	Relative, finite for indefinite	77
παλαιὸν κτήμα	9	„ attraction	6
πᾶν κέρδος	35	„ sing. referring to plu- ral subst.	21
παρὰ γνώμην	42	Retaliation, Greek law of	56, 71, 94
πᾶρα for παρῑσι	34	Reserve unpopular	20
παράμπισχιν	25	Revenge a duty	56
παρ' ἀσπίδα στήναι	23	Ridicule	71
παρέδμος, force of	58	River flowing backwards, simile from	33
„ omitted	53	Rivers sacred	58
παρελθεῖν for εἰσελθεῖν	78	ῥαδίως	8
παρ' ἑμοῦ	53	ῥίπτειν ἔπος	98
παρεμπολᾶν	62	ῥύεσθαι	31
παρεστιον	92		
παρέχειν ὄχλον	28	Σ.	
παρέσθαι	61	Sacrifices, customs at	72
παροίχομαι	67	„ female cry at	80
πάρος	46	Schema Pindaricum	34, 104
πάσχω, τί;	60, 71	„ καθ' ὅλον καὶ μέρος	97
πατρῴων, quantity of	34	Sea of troubles, simile from	25, 30
πείσεις for πείσεις	28	Self-love, sentiment of	12
πενθτείν, use of	24	Shakspeare	37
περιπτύσσειν	83	Ship in distress, metaphor from	53
περισσῶς	26	„ „ storm „ „	39
περιστέλλειν	42, 70	„ „ wings of	5
πεσσοί, meaning of	11	Sigmatism	36
πικρός, force of	32, 97	Silent, request to be	24
πίστις	6	Singular for plural	76
πλέα φόβον	61	„ relative referring to plu- ral subst.	21
πνεῦμα ἡρεθισμένως	77	„ verb with plural subst.	68
ποδὸς ἡσυχου, metaph. from	20	Sisyphus, contempt implied in name	32, 97
ποθεινός	84	Sisyphus, Korinthians called after	32
πολεμῶ and -όω	5	Skylla	93
πόλισμα	53	Slaves, considered as κτήμα	9
πορσύνειν	69	Sophists, allusions to	28, 57, 74, 84
πότερον ὅστερον	70	Stadium, length of	81
πρην with indic. = donec tandem	81	Stage, peculiar arrangements of	91
„ „ subjunct. without ἂν	21, 80	Statues, metaphor from opening	46
προϊσθαι	72	Stern-rope, simile from	53
προξενεῖν, force of	50	Strophic emended	67
πρὸς θεῶν &c., constr.	10, 47	Subject of dependent clause at- tracted	8
„ ταῦτα	95	Subjunctive, deliberative	31, 88
„ χάριν used adverbially	39	„ after relative without ἂν	38
προσάντης	26, 31		
προσβολή	74		
προτιμᾶν	29		
προϋνέπειν	29		
προφέρειν	74		

	Page		Page
Subst. depending on finite verb		θηκτόν	8
and not on infin.	98	θοάζω	99
" with prep. for adverb	84	τὰ φίλτατα	6
" plural with singular verb	68	τάδε, peculiar use of	18
Sun invoked	53, 86	τάλαν for τάλαινα	72
Sun-robe	65	τὰν οὐ	59
Sun related to Medea	32, 65	ταυτό for ταυτόν	41
Superlative, double	92	τε coupling epithets	57
Suppliants, mercy to	29	τέγγειν	63
Suppliant's prayer granted	50	τέλη	97
Symplegades	5, 34	" ὀμμάτων (Suppl. 1138)	74
Synaphaea	98	τένων meaning of	80
σαφής = ἀληθής	11	τήνδε (= οὐτως)	9, 17
σέβας, used of Sun	52	τί πάσχω	60, 71
σεμνός, proud	20	τίκτειν	93
σιγὴν διήσομαι for σιγήσομαι	10	τίσασθαι τινα δίκην	23
σόν, τὸ, meaning of	35	τὸ καὶ with infin.	72
σοφός	26, <i>et passim</i>	τόδ' ἐκείνο, force of	13
σπένδεσθαι	78	τολμᾶν	56, 74
σπέρχεσθαι	78	τοῦδ' and τοῦτ' confused	22
στέργειν	45	τόσον γε and τὸ σόν γε con-	
στήναι παρ' ἀσπίδα	23	fused	35, see also 105
στρέφειν and τρέπειν	7, 68	τοσῶδε ἦσσαν	27
συμβαλεῖν	47	τόσως, δις τόσως	82
" ἔχθραν τινί	8	τρίβων	48
σύμβολον	43	τροχῶν and τροχῶν	9
συμφέρειν = consentire	6	τύμβος γέρον	83
σὺν θεῷ	55	τύραννος (= "the princess")	8
συναρτεῖν	41		
συνδικεῖν	17	U. V. W. Y.	
συνήδεσθαι	15—16	U and V confused	59
συντηγομένη	7	Verb neuter used actively	82
συνρηδός	88	" singular with plural subst.	68
σφάλλειν and -ομαι	19	Verbs, usage of in repetitions	86
		" with accus. of emotion	17
T.		Verse spurious	54
Tautology	25, 84	Verses repeated 8, 26, 36. 54, 68, 73	
Thais, parody by	97	Vocative for nominative	72
Themis invoked	17	Waves, metaphor from	7
Thebes, with two rivers	58	Wine-bag	48
Threnos over the dead	99	Wise, an <i>epitheton ornans</i>	47
Tmesis	81, 89	Wings, of ships	5
Torch, custom of holding at mar-		" necessity for	90
riage-bed	60	Women, fickleness of	33
Tyrants, disposition of	14	" devices of	33
Tyrrhene Sea	93	" disposition of	24, 63
θάνατοι "violent deaths"	19	" intellectual inferiority of	74
θάσσος and θασός	36, 93	" cleverness of	25
θατέρον τρόπον	56	" literary tastes of	74
θανμάζειν	78	" poet's hatred of	32, 41
θέλω and βούλομαι	44	" skill in drugs	31, 103—4
θεικλυτεῖν	20	" an evil to man	41
θεός used of Sun	29	" indolence of	23, 26
θέσθαι used in preference to		" ἀπληστία of	16
θεῖναι	63	" seclusion of	20, 23
θεσμός, θεσμός, θέσιμον	37	" unhappy lot of	21

	Page		Page
Women, silence becoming to	24, 57		
Wonder, genitive of	72	ξεναπάτης	97
„ expressed by infinitive		ξύμβολα	43
with σε	72		
Words, interchange of	76	Z.	
Wrestling, metaphors from	42, 74	Zeus invoked	53
Yoke, simile from	22, 47	ζεύγλη	36
ὑπεραλῶ	14	ζηλῶ σε	10
ὑπερβαίνειν	31	ζῆν infinitive, form of	14
ὑπερβάλλειν	15, 109—10	ζόας not ζωᾶς	66
ὑπερτείνειν	89	ζυγόν, simile from	22

Jena: Printed by Fr. Frommann.





LG
E89mH0

Euripides.
 The Medea; with
 Hogan.

DATE.

Jan. 31/52

NAME O

R. O. Williams

C

